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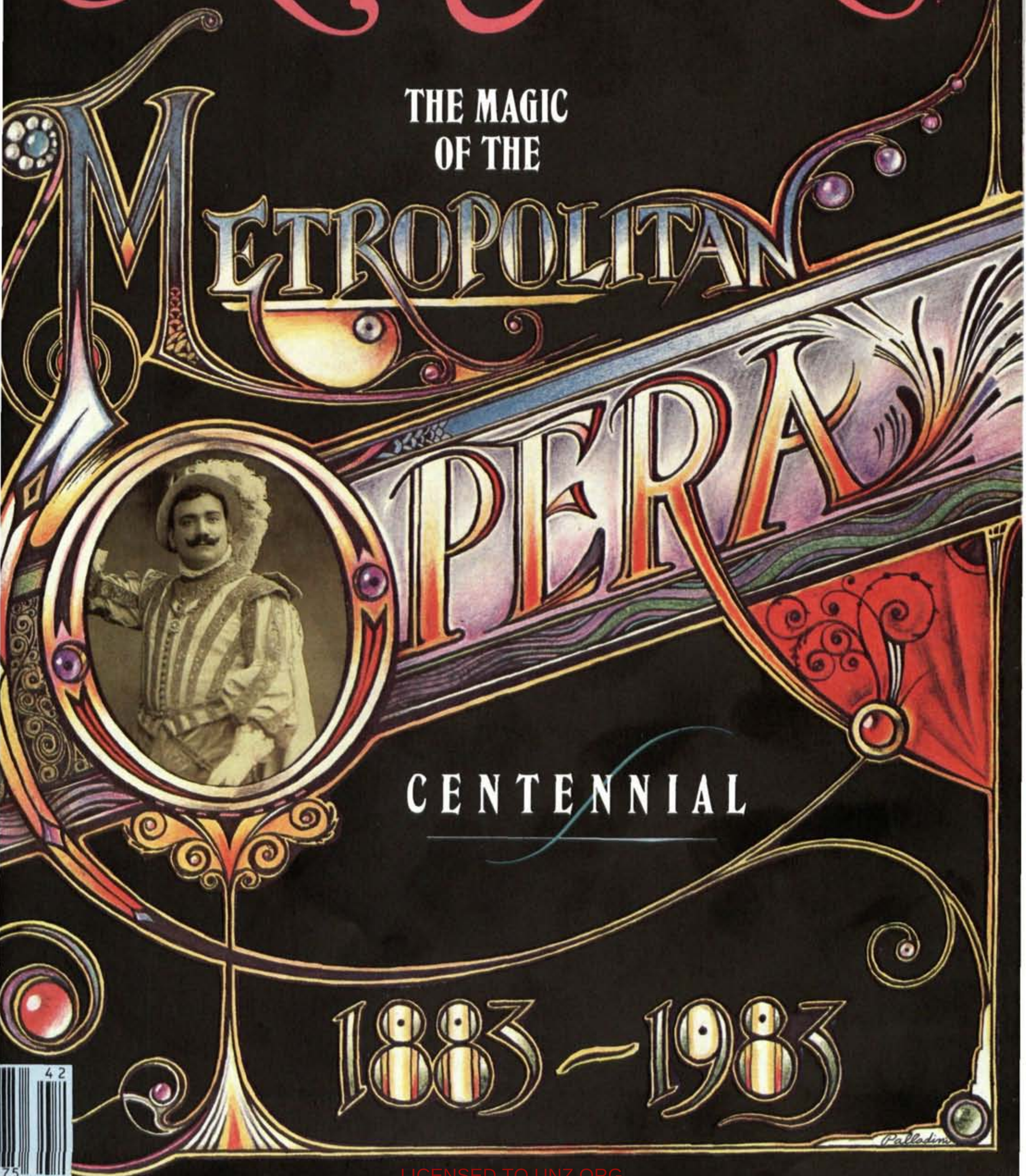
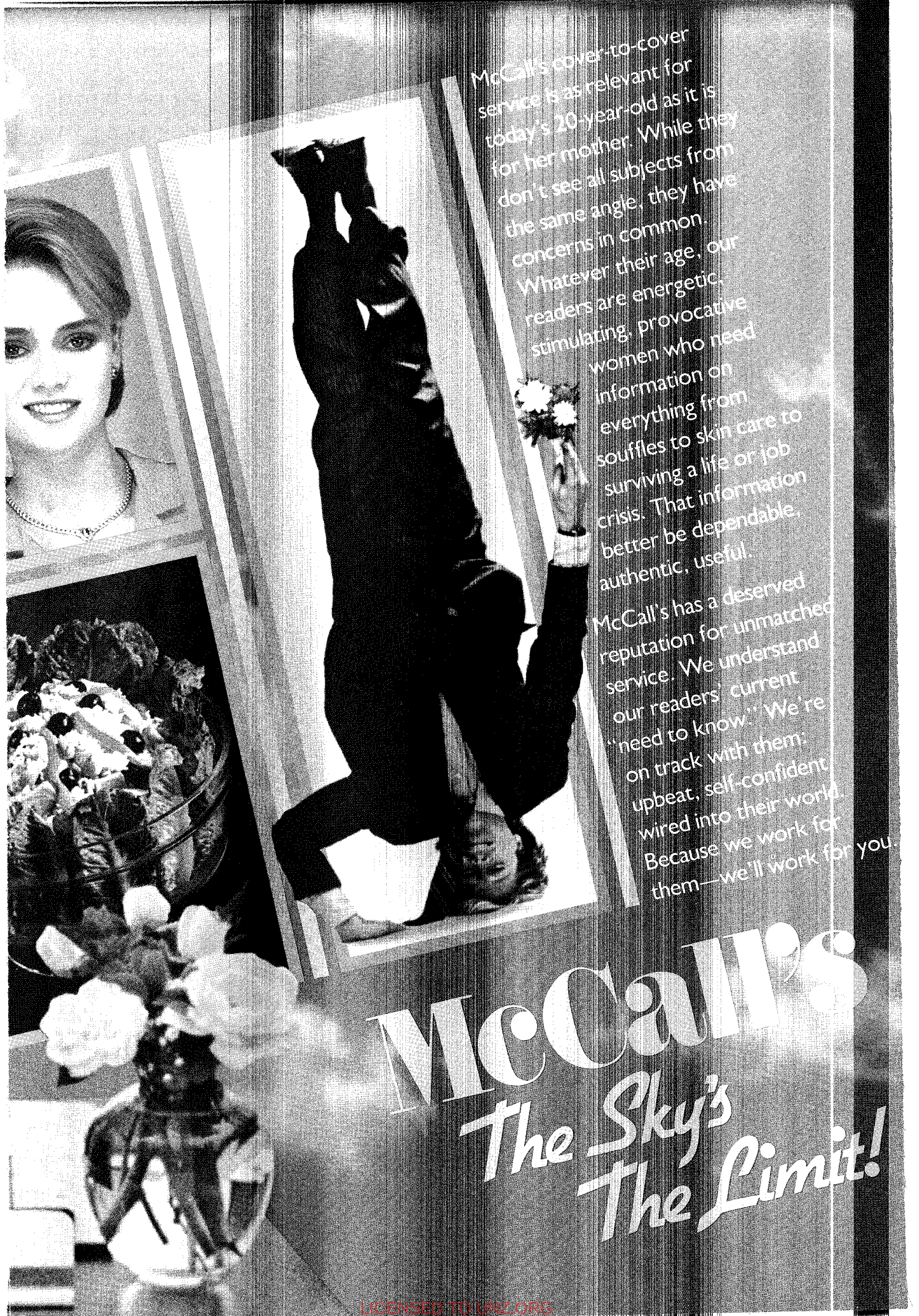
NEW YORK

THE MAGIC OF THE METROPOLITAN OPERA CENTENNIAL 1883–1983





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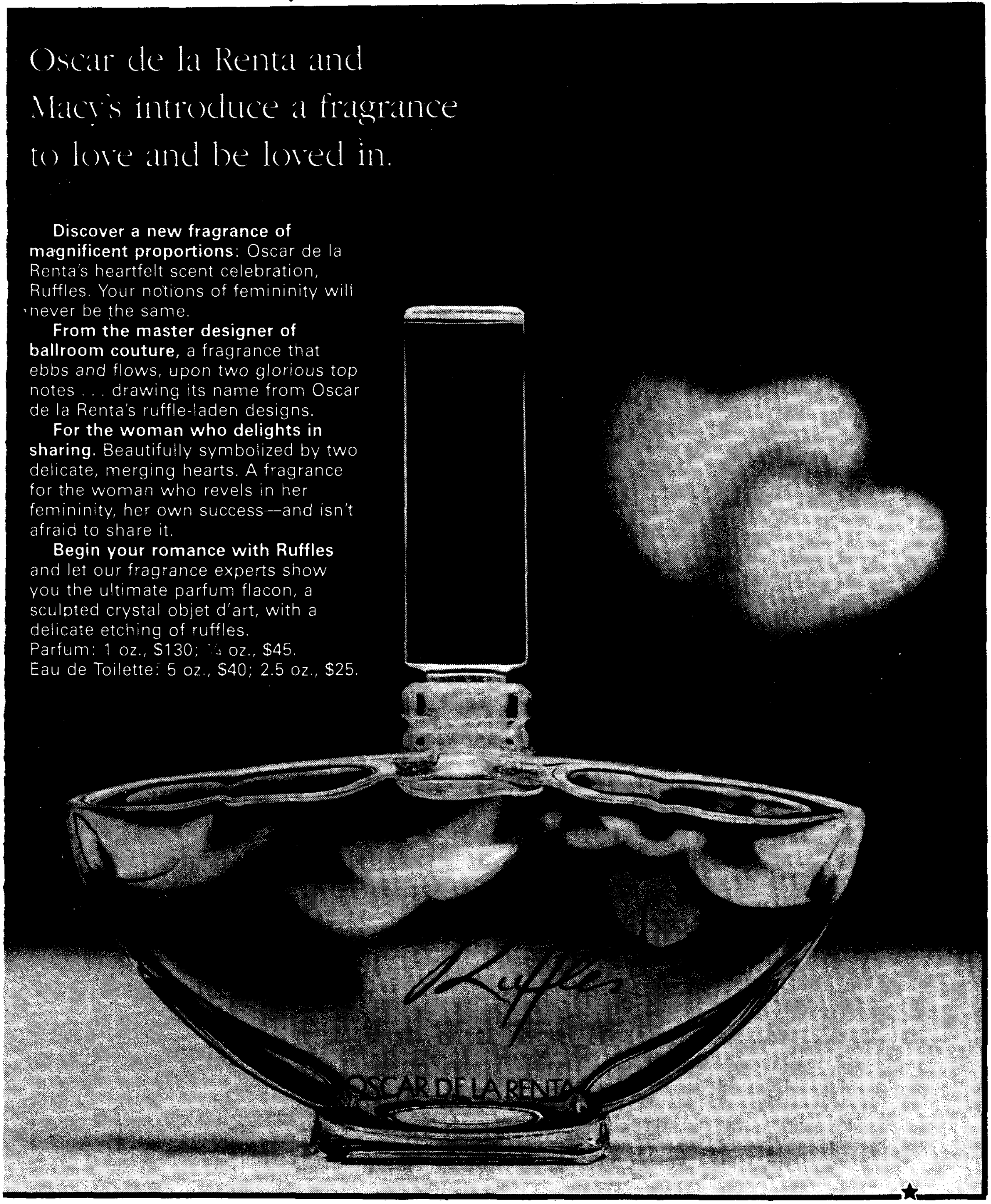

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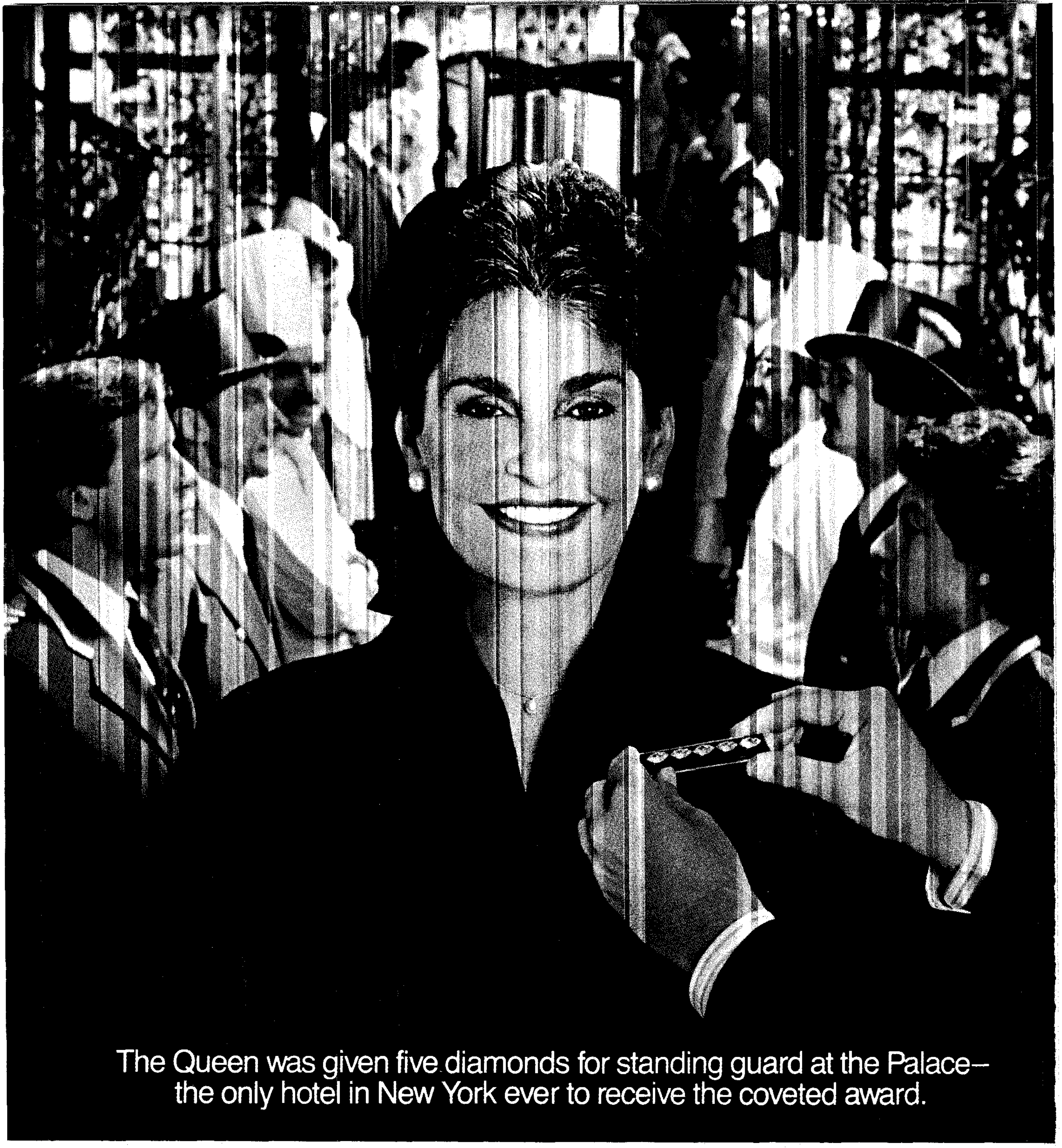
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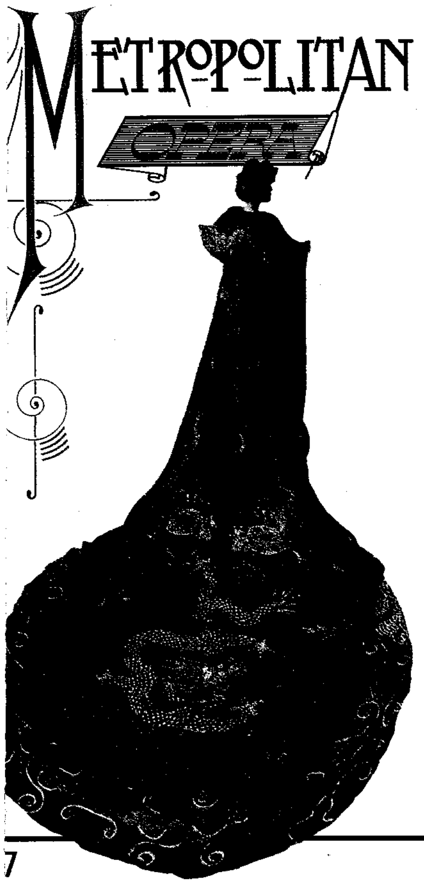

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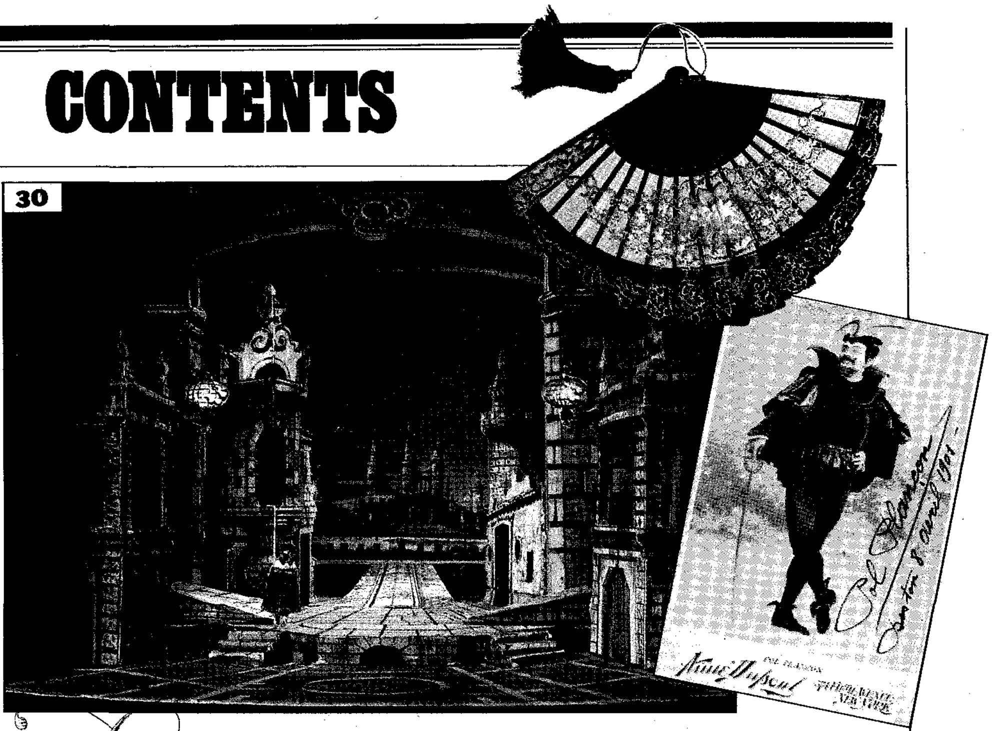

The Metropolitan Opera is the nation's premier opera company and the sparkling centerpiece of our city's cultural life. And while any season there is special, this one is extraordinary, for the Met is celebrating its centennial—a celebration that will come to a crescendo on October 22 with a daylong gala featuring scores of singers from the company's past and present. To mark this epic occasion, Jordan Schaps, assisted by Nancy McKeon, has assembled a portfolio of the Met's first century. And Peter Davis, who has been in the audience for nineteen years now, compares the last days at the grand old house,on 39th Street,with the state of the company today. This special issue is our toast to the Metropolitan Opera, to the glory of its past, the promise of its future—and to that great gold curtain. Long may it rise!

7

he Death of an Idealist

) Linda Wolfe

cqueline Bernard "always made you feel her example that a woman on her own ıuld lead a rich, full life," says one of her ends. A writer, founder of Parents Withıt Partners, and tireless social activist, she led her days by living her convictions. ntil, on August 1, someone killed her. The ›lice have no theory on who might have ›ne it. So far, Jacqueline Bernard's death is st another of Manhattan's 204 unsolved urders this year.

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he Bottom Line: helter for the Masses

y Jack Egan

hese days, almost everyone needs help reıucing the tax bite.

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›n Madison Avenue: utting On the Dog

y Bernice Kanner

mericans spend more on their pets than on ıeir infants, buying everything from doggie ımpsuits to parrot skateboards.

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By Stephen A. Newman

The law requires that you give your consent before receiving medical care.

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By Peter G. Davis

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The 30-year-old *Rear Window* is more entertaining than any new movie in town.

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Cover: Illustration by David Palladini. Photograph of Caruso by Aimé Dupont.

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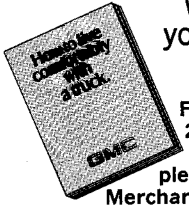

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LETTERS

Growing Old Gracefully

PATRICIA MORRISROE'S "PORTRAIT OF Lady" [October 3] treated the ur fortunate women whose values hav outlasted their means with taste an kindness. It brought to mind my granc mother, whose formerly gracious lif style changed dramatically after m grandfather died. She was forced t move out of her Park Avenue apartme to a smaller one on Third Avenue th had no back door. The trash had to b taken out through the living room, syn bolizing for her the decay of her worl Fortunately, she was able to die in h own home, surrounded by her lovel antiques. That Fannie and others lik her probably won't even be accorde that dignity is enraging.

Elinor J. Brech
Louisville, K

AT LAST, A REAL ARTICLE ABOUT NE York City today. We already know abou the money we can spend on gourm food and bibelots if we earn over $50,00 a year. It's quite a treat to see that *Ne York* hasn't completely forgotten peopl with real problems, like how to affor the rent.

Anthony Bello
Manhatta

I AM SORRY FOR PROUD, FANCY LADIE like Fannie, for the proud must lie dow in the bed they have made. I, too, an widowed and old. But my dresses are no like Fannie's, made by dressmakers. made my own clothes, and I carried ou garbage. Snobbism does not pay whe you are alone in the world.

Betsy Simpso
Manhatta

HAS ANYONE THOUGHT OF SENDING copy of Patricia Morrisroe's article t Fannie's son, in Beverly Hills?

Jesse Lowe
Manhatta

LOOKS LIKE IT'S TIME FOR US BAB boomers to open I.R.A.'s. Unlike Fannie however, we will not be encounterin loneliness, as the park benches will b packed with us.

Julie Orto
Brookly

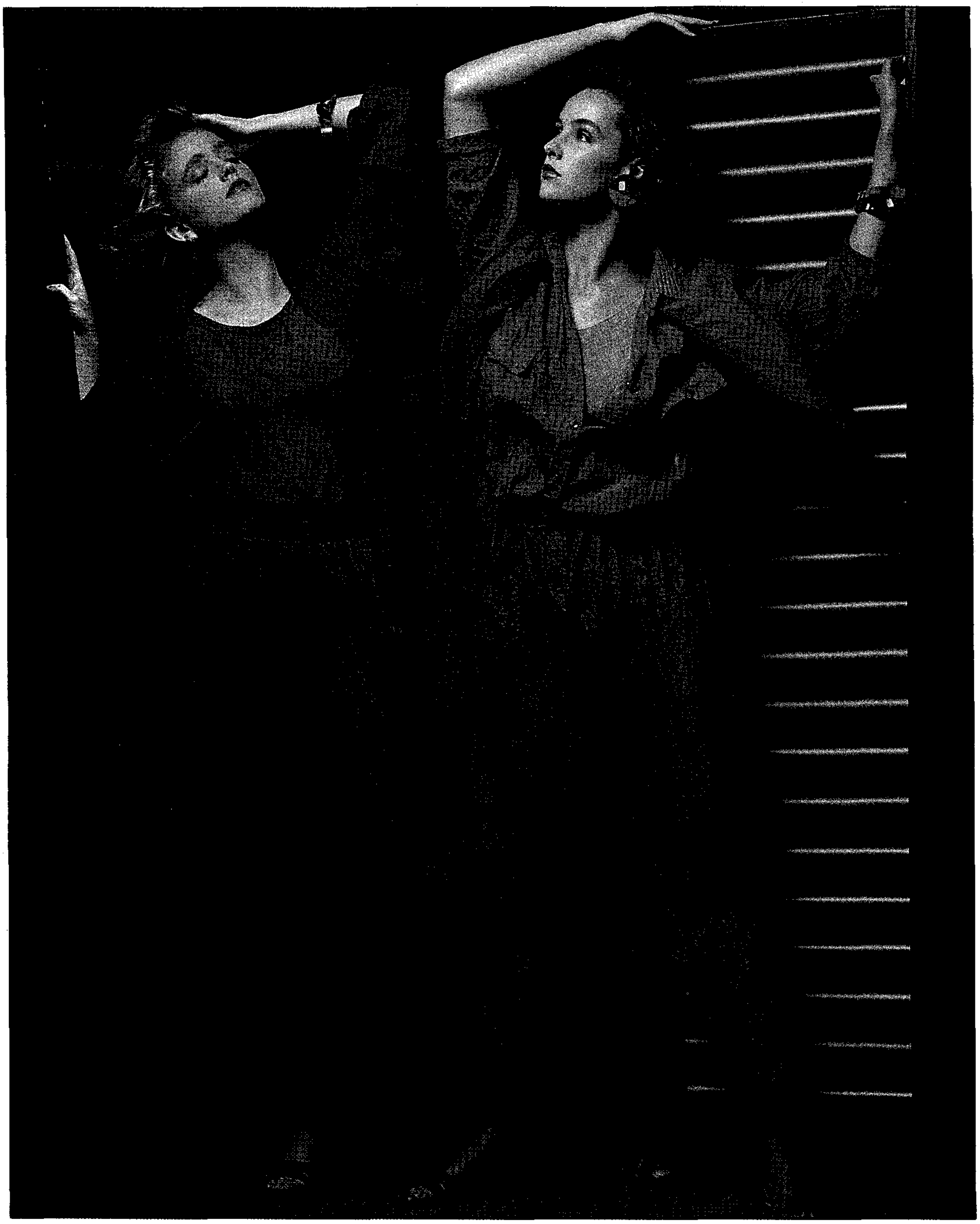
The Out-of-Towners

WE ARE GIVING UP ON YOUR CITY. FO years we have participated in and sol

Letters for this department should be ad dressed to the Letters to the Editor, New Yor *Magazine, 755 Second Avenue, New York N.Y. 10017.*

CAROLE LITTLE

FOR SAINT—TROPEZ WEST



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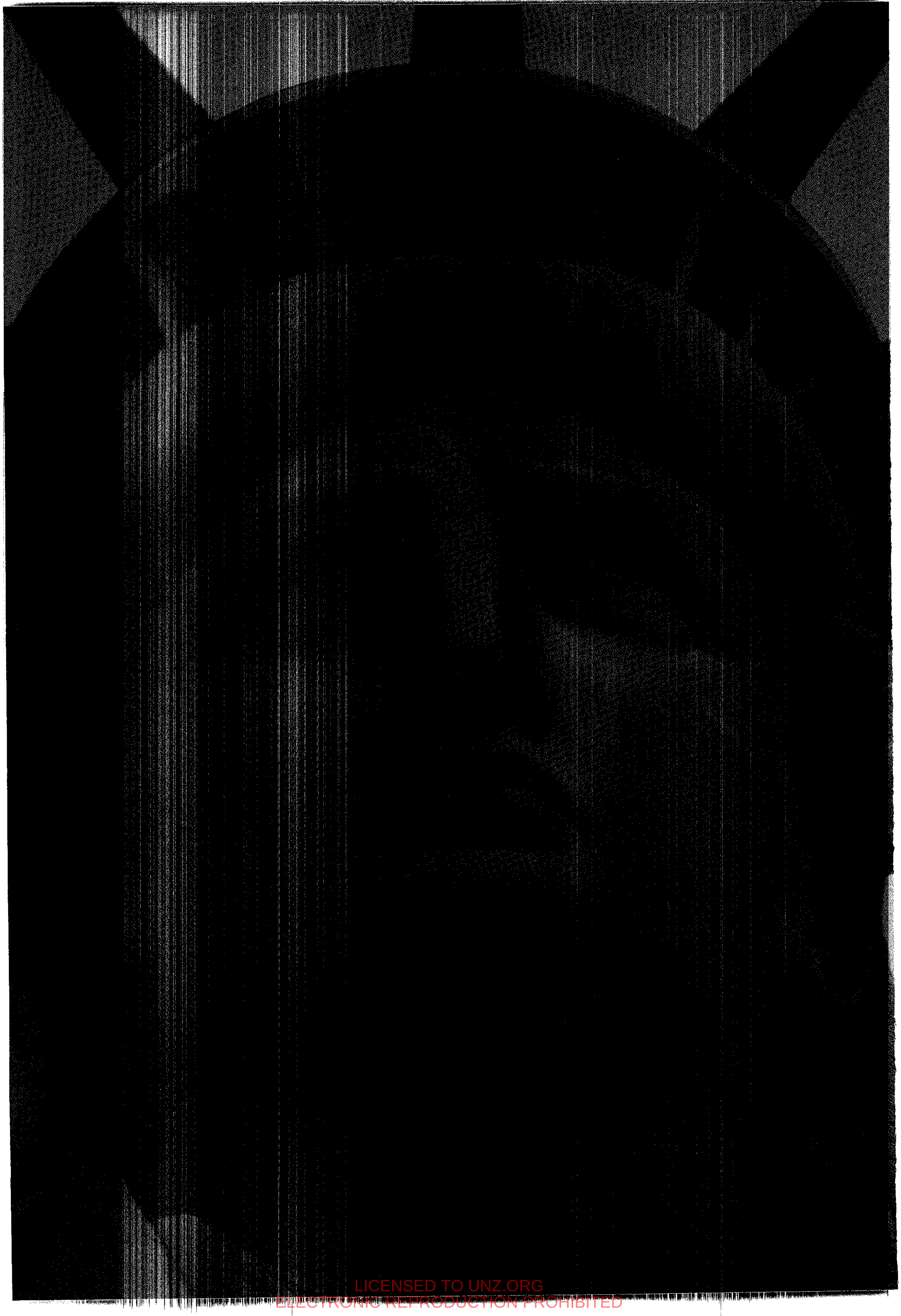

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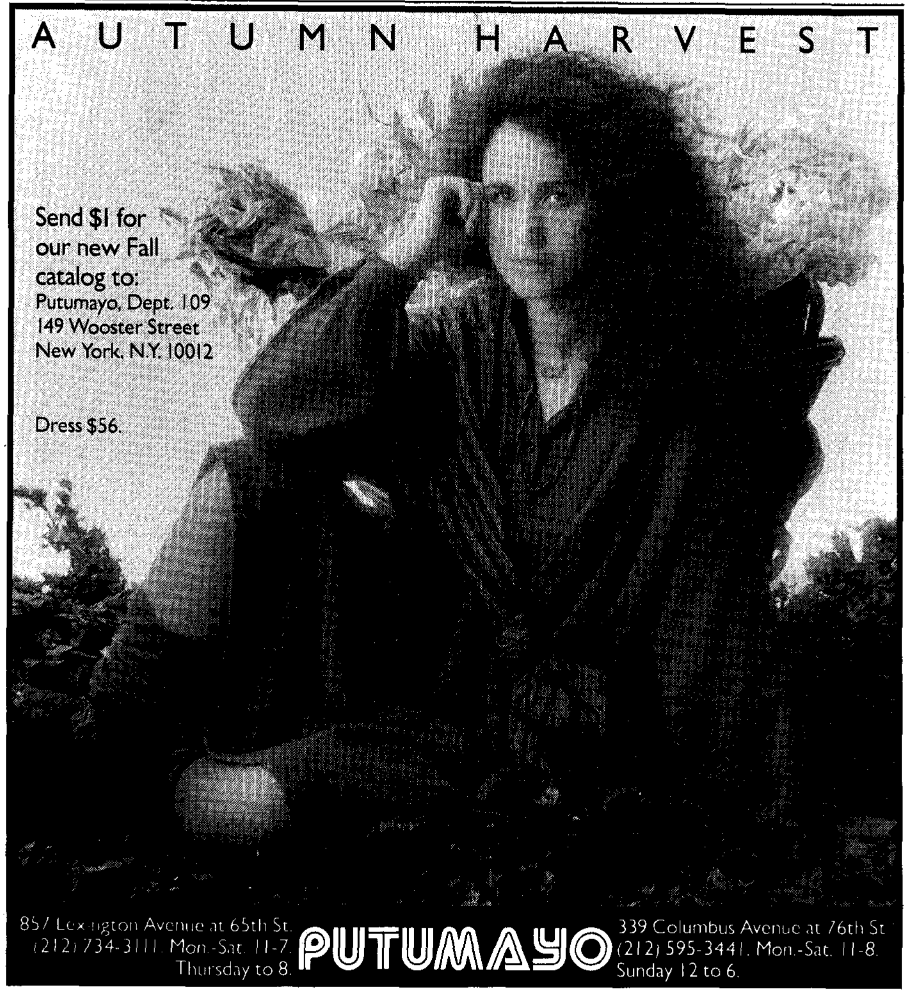

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our friends on the events and cultu offered in New York, but recent e periences have soured our feelings. W visited the Brooklyn Museum sever Sundays ago, and in broad daylight ou car was broken into. This past Sunda we visited SoHo, and, again in broa daylight, our car was cleaned out. Whe we reported the incident, the police in dicated that it had been a banner day fo this type of crime. Rather than wait ti our persons are assaulted as well, we ar calling a halt now. We feel sorry fo those of you who must live and work i New York.

Leonard and Myrna Green
Paramus, N.

Age of Reason

WHETHER OR NOT IT WAS IN JEST, M chael Kramer's downgrading of senio citizens ["The National Interest: Pres dent Anchorman," September 19] wa uncalled for. What makes him think tha seniors are so naïve that they will vot for Reagan simply because he traded h vanity for a hearing aid?

Ray Raph
Manhatta

Times Lapse

WHY SHOULD THE *Times* BE SO EMBAR rassed by the particular typo of Sep tember 25 ["Intelligencer," by Sharo Churcher, October 3]? For the last fe years, I have become almost cross-eye trying to read its typo-laden pages.

Lynne G. Bloo
Manhatta

Almost Like Being in Love

New York MAGAZINE ["ABC NEWS UN der the Gun," by Nancy Collins, Augus 15]. "Q: How would you describe th relationship with your present wife Ann, who is 35 and a former Miss Ala bama? A: Ann is maybe my best friend Somebody whose opinion I value, some one whom I share things with and judg things by. She is my top priority."

Time magazine ["Milestones," Sep tember 26]. "Seeking divorce. Roon Arledge, 52, aggressive, innovative presi dent of ABC News and Sports; and An Arledge, 35, former Miss Alabama; i New York City."

Funny how one's priorities ca change in a month.

M. H. Fleische
Manhatta

Milking Human Kindness

WHAT PLANET IS PAULA WOLFERT FROM Doesn't she realize that a recip copyright is not the same as a monopol ["Intelligencer," by Sharon Churcher September 19]? After all, where did sh obtain those "allegedly stolen" recipe in the first place? It seems to me tha cooking is a science as well as an art, an once research is published, it become

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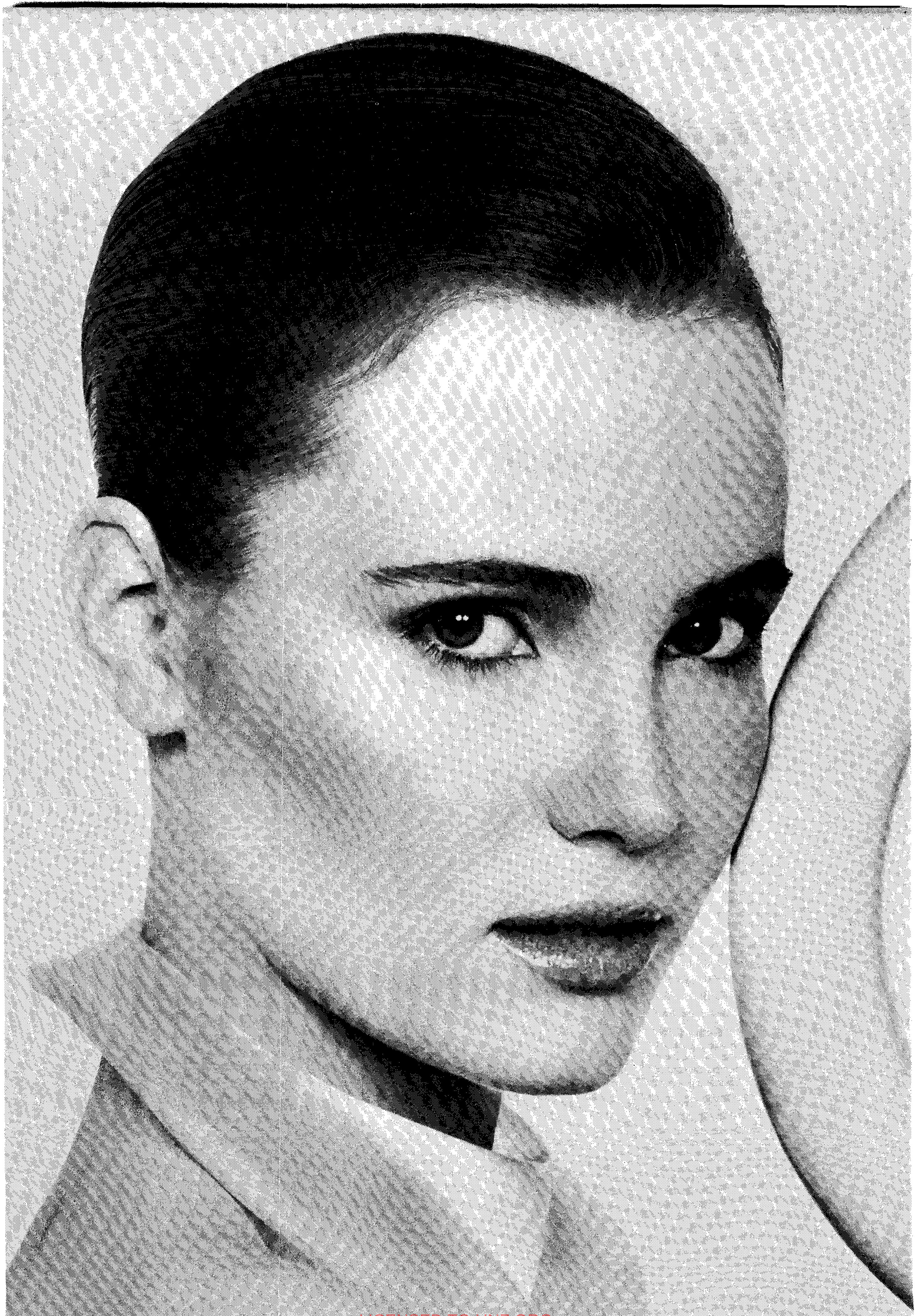

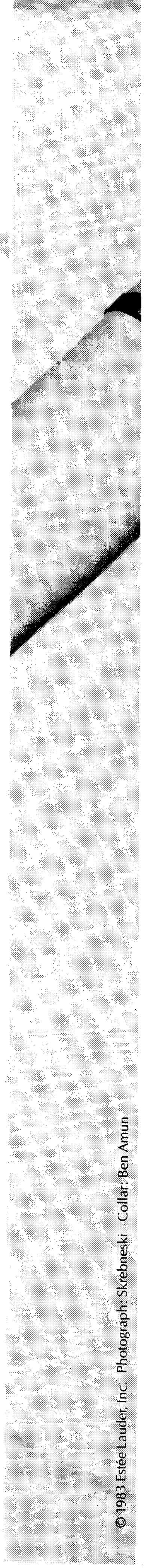

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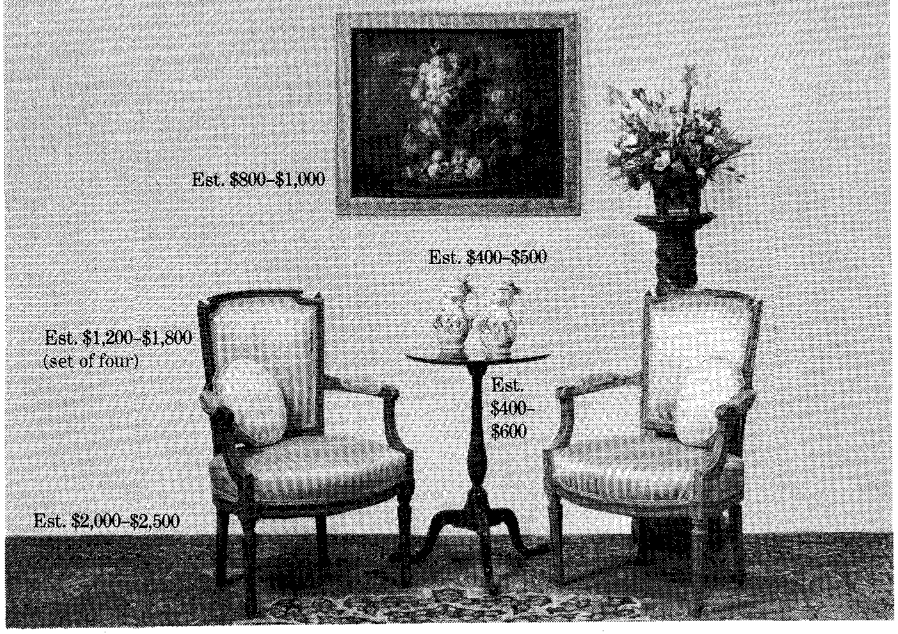

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part of the public domain, so that other may further develop and improve upo it. I could understand Ms. Wolfert's concern about verbatim copying from he books, but to go so far as to make troubl for those who have improved upon he recipes smacks of greed as well as egomania. Ms. Wolfert's mean-spirited attitude contrasts sharply with the generosity of those who made a couple of he books possible—the people of the Mediterranean countries who were kin enough to teach her their native cuisine presumably without thought of copyright or royalties.

Linda Amber Phillip
Chevy Chase, Md

Fun Furs?

WHILE WE ARE FEELING "BEAUTIFUL cosseted, special" in our fur coat ["Fashion: Wild Dreams," by Anna Wintour with Jacques Dehornois, Octobe 3], I wonder how the helpless animal stuck in steel leg traps are feeling?

Candice Vandala-Sjösted
Brookly

Child's Play

IT WAS INTERESTING TO READ YOUR REview of the many treats now available fo children's birthday parties ["The Urba Strategist: Let 'em Eat Cake," by Deborah Haber, September 5]. It is amazin to think that folks will hire entertainers and pay for roller rinks, banquets a Gimbels East, and theater productions. can't help wondering whatever happened to stay-at-home parties with chas games, pass-the-parcel, and balloo games. Have our children really gotte so sophisticated that they have forgotte how to produce their own fun?

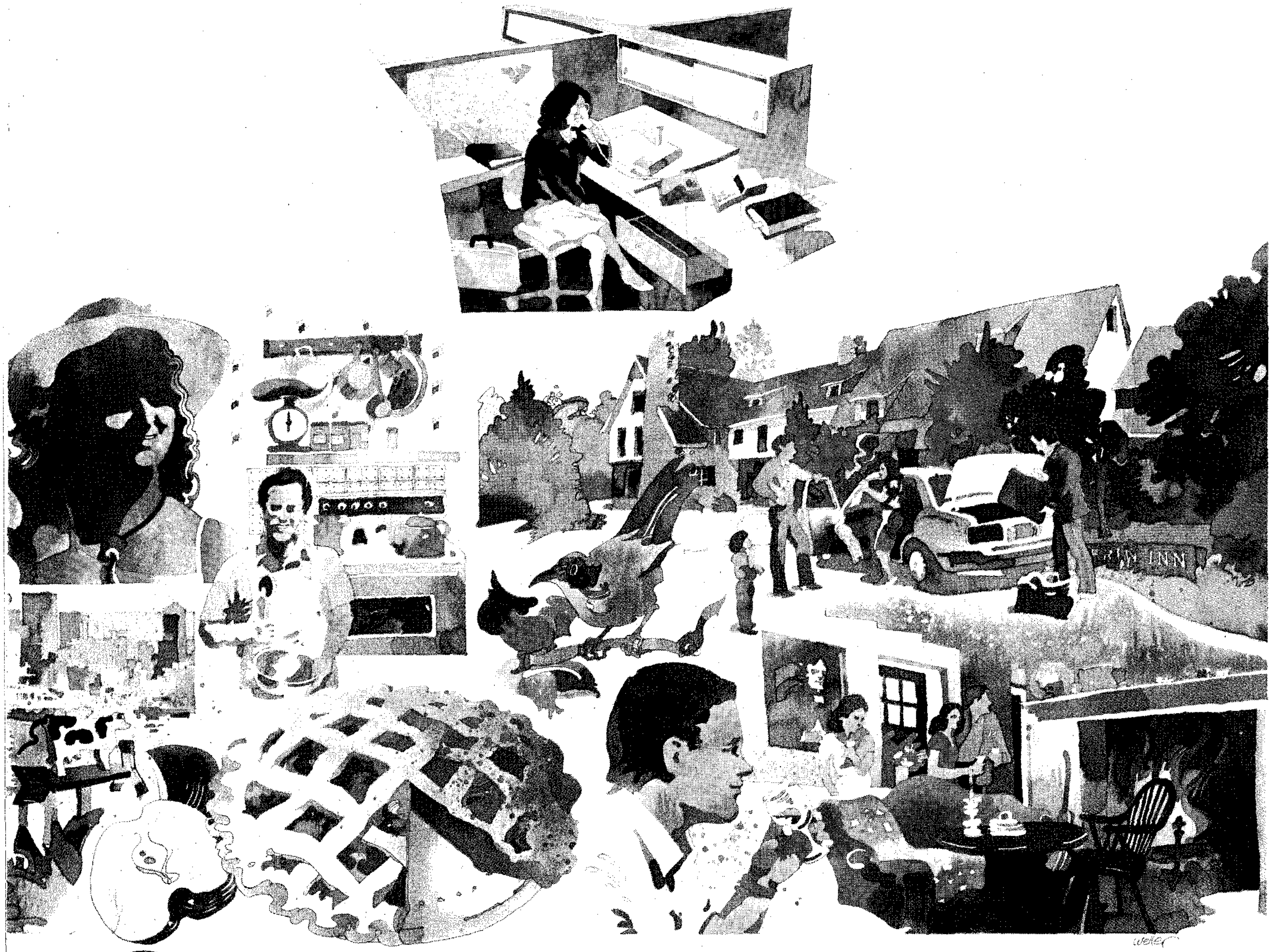
Wendy Hal
Blackrock, Co. Dubli

The Name's the Same

I WOULD LIKE TO CLARIFY A POINT MAD in Kay Larson's review of September 2 ["Art: America's Greatest Hits"]. It' true that Thomas Cole's *The Voyage o Life* recently appeared at the New-Yor Historical Society, on loan from the Museum of Art, Munson-Williams-Procto Institute, Utica, N.Y. This is the origina series Cole painted in his Catskill studi between 1839 and '40. The paintings ar now back in Utica on permanent displa in the Museum of Art. But the *Voyage o Life* series showing at the Boston Museum of Fine Arts is the replica versio that Cole painted in Rome between 184 and '42. This second set belongs to th National Gallery of Art, in Washington D.C. It shows the same broad compositions as the first set of paintings but i quite different in details.

David M. Hors
Director of Communication
Munson-Williams-Proctor Institut
Utica, N.Y.

The cubicle



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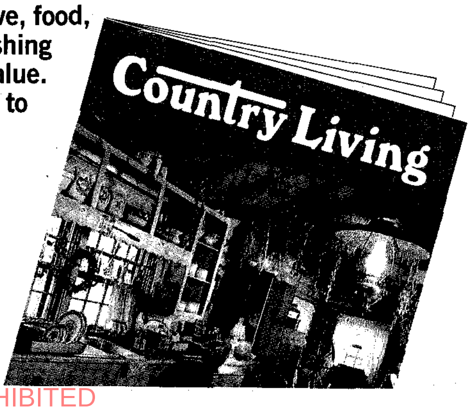

THE TEXTURE OF AMERICA TODAY

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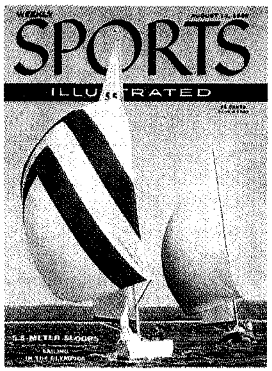
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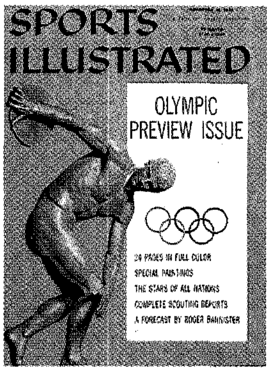
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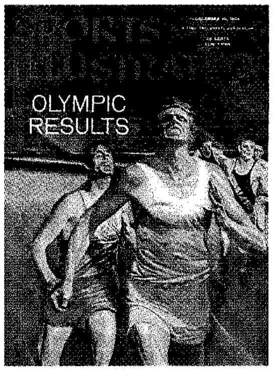
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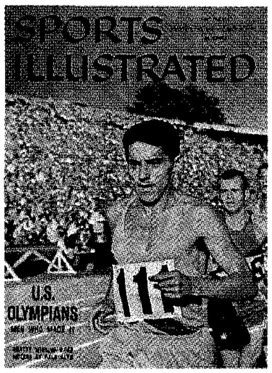
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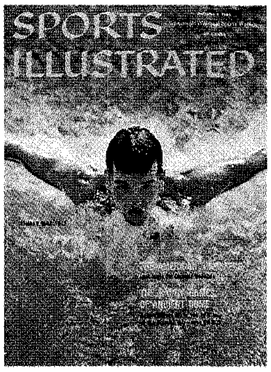
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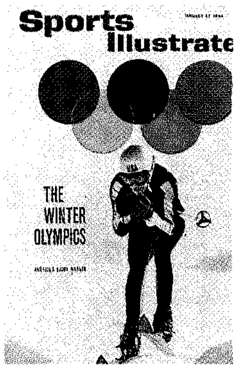
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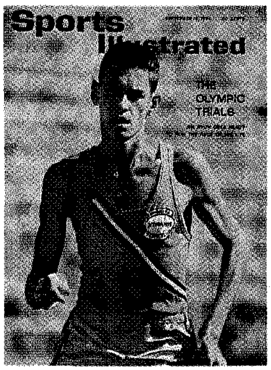
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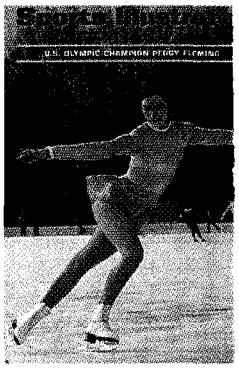
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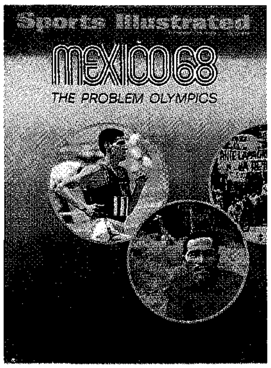
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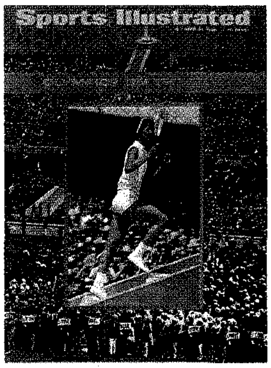
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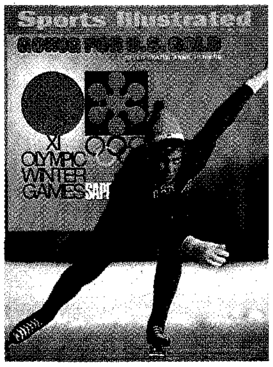
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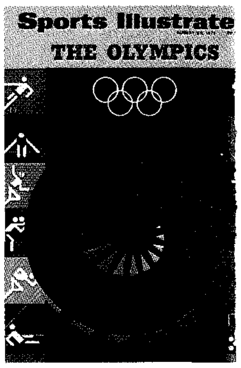
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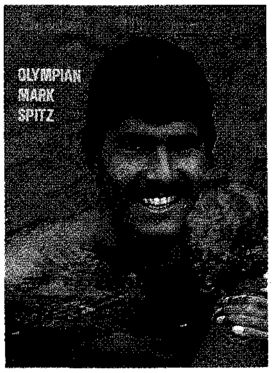
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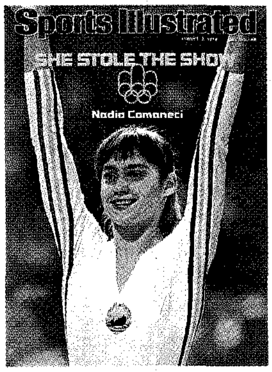
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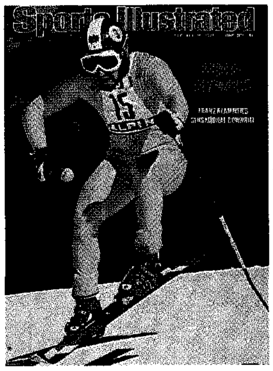
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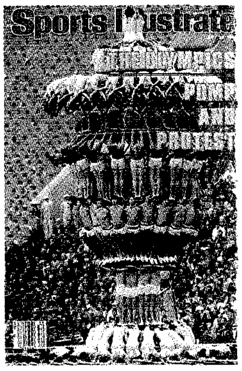
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Audience And Cost Per Thousand Men, Household Income $25,000+

Magazine	Audience (000)	B/W CPM
Sports Illustrated	**5,822**	**$6.88**
Newsweek	5,746	7.66
U.S. News & World Report	3,568	8.15
Time	7,246	8.35
People	4,070	8.93
Playboy*	4,280	9.00
Business Week	2,308	9.64

Source: 1982 SMRB; 1983 1 x B/W rate *Adjusted Audience

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Sports Illustrated

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addition to our on-going coverage of the Olympics, Sports Illustrated will publish June 1984, a 400-page Special 1984 Olympic Preview issue.

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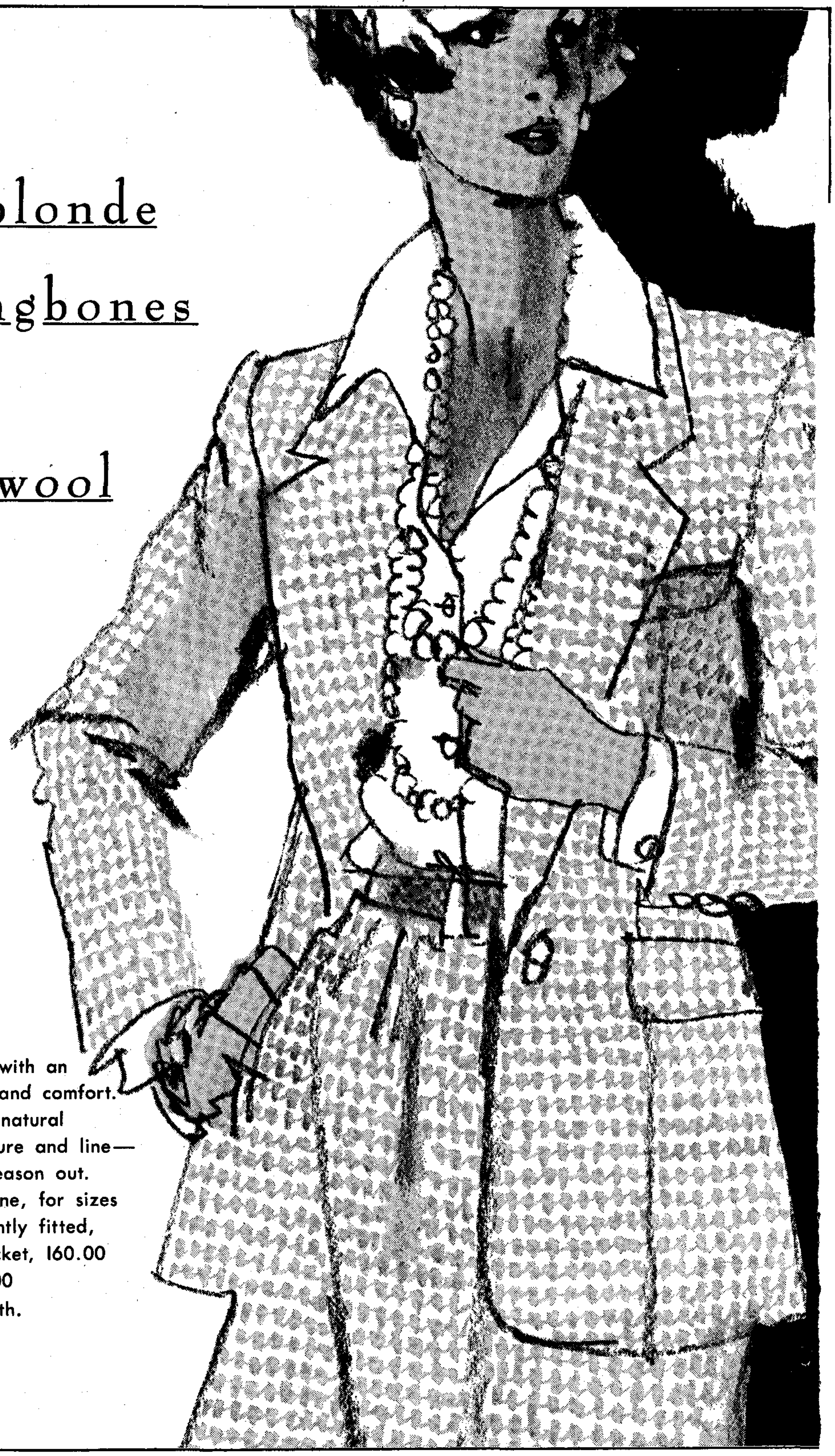

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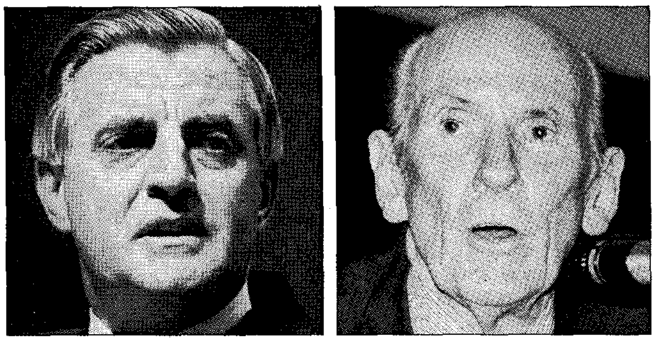
INTELLIGENCER

Mondale vs. Cranston: The Boys off the Bus

SUPPORTERS OF WALTER Mondale are charging that a dirty trick by Alan Cranston's staff contributed to the California senator's strong showing in the recent Maine Democratic presidential straw poll.

Mondale workers chartered a bus to take delegates from northern Maine to Augusta for the October 1 state convention, and the bus was made available to supporters of any of the seven declared Democratic candidates, since earlier plans for party-organized transportation had been canceled.



Mondale, Cranston: *Who said the ride was canceled?*

"But then Cranston's people called up people and told them, 'Gee, the Mondale bus has been canceled. We'll take you in a Cranston car instead,' " a Mondale campaign insider said. He claimed that about ten Mondale supporters ended up riding to Augusta with Cranston enthusiasts and then voted for the senator—who ran second to Mondale. What's more, added Mondale worker Hilda Martin, the calls dissuaded some Mondale supporters from attending at all. "This couldn't have been anything but a dirty trick," she said.

Cranston aide Mark Cohen said that if the phone calls went to Mondale delegates it was by accident, and he maintained that the callers were referring to the cancellation of the party transportation. "We didn't tell people there *was* a Mondale bus," he admitted. "Mondale's people never officially announced one."

Flight 007 Fund Hits a Snag

SENATOR AL D'AMATO'S fund to aid families of victims of the Korean-airline disaster is facing a curious problem: Some of the families have been told by their lawyers not to talk to fund investigators trying to determine their needs.

Families of about a third of the 61 Americans who died in the tragedy have filed suit against Korean Air Lines. Their lawyers include Melvin Belli, F. Lee Bailey, and Kreindler & Kreindler, a firm that specializes in personal-liability cases.

A D'Amato aide said, "Hotshot lawyers have told their clients not to discuss anything with anyone until the suits are settled. It's slowing things down a lot." He said the senator's office is now asking the lawyers to prepare "family-composition profiles" for those who won't talk directly.

Belli and Kreindler & Kreindler denied muzzling clients, but Bailey's partner, Aaron Broder, said, "I wouldn't let my clients speak to anyone. Equating the damages in this case with a charity handout belittles the lawsuits." The fund aims to raise $1 million.

Foreign-Aid Bank Weighs a Lavish Gym

A WASHINGTON-BASED FOREIGN-AID organization that allegedly had a personal servant of its president on the payroll last spring ("Intelligencer," June 13) now proposes to install a lavish exercise facility for its employees, insiders say.

According to sources at the Inter-American Development Bank, which draws about a third of its funds from the United States and lends to Latin America and the Caribbean, the facility would have Jacuzzis, saunas, and showers—and would cost $1.3 million over ten years.

"Since each dollar we lend to Latin America creates much more than that in investment, the real cost of this is at least $5.2 million," one source contended. "The starving campesinos will have to suffer, and U.S. taxpayers will largely have to foot the bill." The bank is currently seeking some $5-billion in cash and credit from the United States.

Marian Czarnecki, the bank's external-relations adviser, admitted that such a project was under consideration but said nothing had been decided on yet. Why a gym? "Eighty percent of our people are on a temporary stay [from abroad] and are subjected to pressures you would not have [with a] 100 percent U.S. staff," he said.

He had earlier said that the so-called servant was a "special-services assistant."

Nixon Papers May Embarrass Reagan Men

SOME MEMBERS OF RONALD Reagan's entourage had better hope Richard Nixon blocks the National Archives' plan to make public his Watergate files, according to a knowledgeable source.

Nixon, Walker: *The files contain "anti-media comments."*

"It could be very embarrassing in particular to Bill Timmons, [Defense Secretary] Caspar Weinberger, and Ron Walker," said the source, who is close to the White House. These three were all Nixon aides; Timmons was the Reagan campaign's 1980 convention manager, and Walker, a Washington businessman, is said to be up for that job in 1984. The source explained, "You find a lot of anti-media comments and things that could dig up the old feeling that [Nixon administration officials] were out to get this or that person."

Nixon's lawyers, who have delayed the release of the 1.5 million pages of documents, may appeal the National Archives' plan in court.

BY SHARON CHURCHER

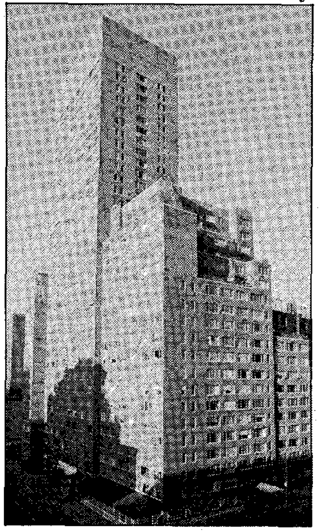
Photographs: top left, Dennis Brack/Black Star; top right, Billy Grimes/Black Star; bottom left, © 1983 by Thomas Victor; bottom right, U.P.I.

Condo Rule Alarms Realtors

AN EAST 64TH STREET CONdominium board has voted not to let new apartment owners sublet until they've lived in the building at least two years, and the move is alarming real-estate dealers.

Foreign and American investors have spent hundreds of millions of dollars on New York City condos in the past few years, often renting them out for a while and then selling them at a profit. Condos have been preferred to co-ops for this, because co-op boards can veto prospective buyers or renters; condo owners have generally been free to rent or sell at any time.

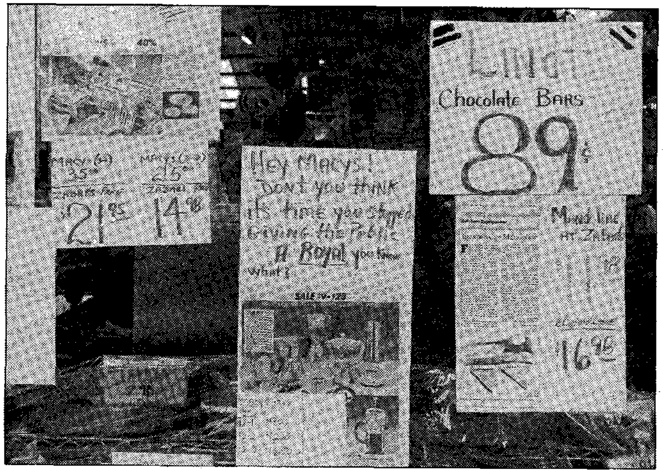
The board of the St. Tropez, a luxury high rise, quietly introduced its requirement two years ago; it came to light recently, said New York realtor Jeffrey Rodman, when "one of my clients wanted to buy a $175,000 apartment there, sublet it for a few years, and then sell it."



Building: *Not for investors.*

Gary Rosenberg, a leading real-estate lawyer, said this was the first time he'd heard of any such restriction and added, "If it becomes a trend, it will certainly hurt the condo market."

Replied Warner Danby, president of the condo's board, "We don't like people to use the St. Tropez as an investment. We want them to live here and have a stake in the building."


Hey Macy's! Don't you think it's time you stopped Giving the Public A Royal you know what?
Chocolate Bars
89¢
21.95
14.98
16.95

Zabar's window: *Macy's takes the offensive.*

Macy's Declares War on Zabar's

FOR YEARS, ZABAR'S HAS claimed that its regular prices are lower than "Macy's specials." Now Macy's has apparently decided to fight back.

The store has slashed food and kitchenware prices to Zabar's level: Lindt chocolate bars, for instance, have gone down from $1.39 to 95 cents.

But Zabar's has responded by cutting prices even further. Said co-owner Murray Klein, "Macy's can't win this one. If necessary, I'll give things away, and I'll do that with pleasure."

According to a source close to the department store, the battle began when Macy's chairman Art Reiner got tired of seeing his store's ads posted in Zabar's window for price comparison. "So he's trying to compete with Murray on cost," the source said.

Commented Macy's senior vice-president Joel Sneider, "Why pay [high] Upper West Side prices when Macy's offers a broad assortment, fine quality, and excellent value?" Indeed, Macy's Nova Scotia smoked salmon, $2.81 a quarter pound, costs 88 cents less than Zabar's.

Trump's New Castle in the Sky

NOW THAT HIS 68-STORY Trump Tower is up, 37-year-old developer Donald Trump wants to go one better—and put a 72-story "castle" on the site of the former C.I.T. building, at 59th Street and Madison Avenue.

It would be a $150-million stone-faced, cylindrical tower, topped by six to eight turrets, on a block that Trump is developing in partnership with Prudential Insurance Company.

"After Donald did Trump Tower, there's not a lot left for him to do in this business, so he just wants to do something great," a source close to the developer explained.

How does Philip Johnson, the distinguished architect whom the partners are discussing for the project, feel about this grand design? "It's a very amusing idea, Trump's castle," Johnson said. "He's a very, very interesting man."

Prudential vice-president Brian Strum said, "I can tell you this is one of a few ideas being considered. We are exploring a number of innovative designs."

Publishing Notes From All Over

TWO YEARS AFTER BETTY Friedan reevaluated women's liberation in *The Second Stage,* Germaine Greer has a new book advocating "the fruitful wife." Greer, who wrote *The Female Eunuch,* says in *Sex and Destiny* that Westerners' "antichild thrust" has made them too dependent on "risky" contraceptives. Moreover, she asserts, the West has foisted its "rejection of fertility" on developing nations. "We're not foisting anything on anyone. Women are still having more children than they want," commented Jeannie Peterson, of the U.N. Fund for Population Activities. But writer Arianna Stassinopoulos, a pioneer of feminist revisionism, remarked, "It sounds like Germaine has come around to what more and more women are saying." Greer's book will be released by Harper & Row next March. . . . Richard Nixon's pal Victor Lasky, who signed with G. P. Putnam's Sons last year to write a biography of the former president, is shopping for a new publisher—Putnam's just canceled his contract. One industry insider suggested that Putnam's editorial director Phyllis Grann is "an old-line liberal" and feared Lasky would be too partial to his subject. Lasky has said he'll portray a Nixon who "isn't an angel but isn't a devil." But a Putnam's spokeswoman said the work was dropped simply because Lasky hadn't met his October 1 manuscript deadline. Then why was the cancellation notice mailed September 30? "No comment," she said.

Greer: *"Fruitful wife."*

Lasky: *Pro-Nixon.*

Photographs: top and center left, Don Hamerman; bottom left, © 1983 by Thomas Victor; bottom right, James Rowland.

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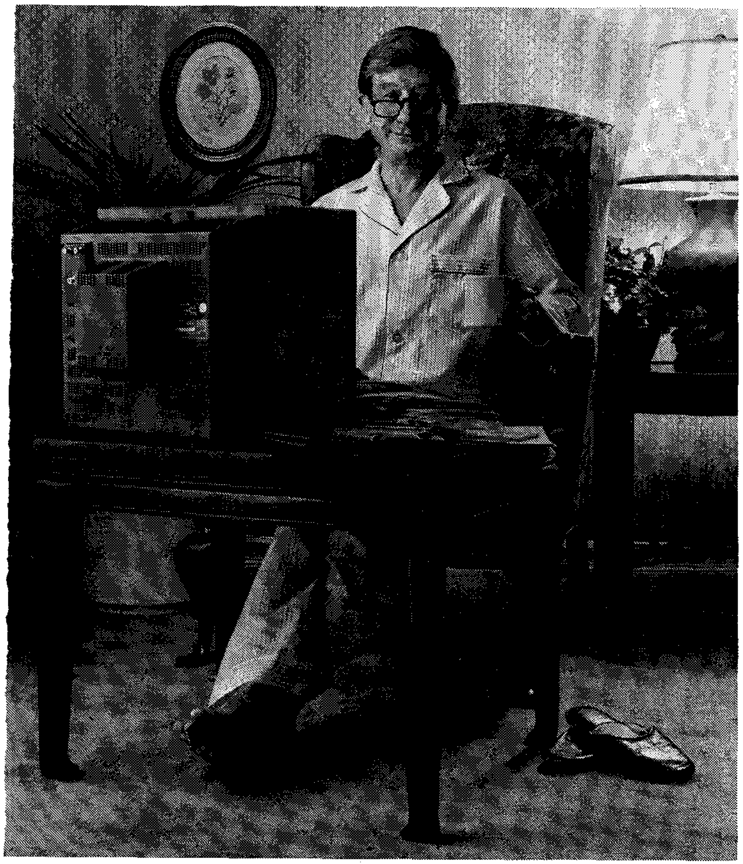

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The Bottom Line/Jack Egan

SHELTER FOR THE MASSES

Dodging the Tax Bite

NOT LONG AGO, ABOUT THE ONLY PEOPLE crowding into tax shelters were the rich. Middle-income earners looking for a tax break were hard-pressed to do much better than buy a house and deduct the mortgage-interest payments.

These days, mortgage interest is still the most popular shelter, but it's far from the only one available to middle-income taxpayers—who are increasingly looking for investments that will help reduce the government's bite. The public has been eager to open Individual Retirement Accounts, which let a working couple put away up to $4,000 a year and deduct it from their taxable income. Today, someone in the 25 percent bracket can benefit from buying municipal bonds with tax-free yields of 9 percent and higher. And certain tax shelters that were once the sole preserve of the wealthy, like equipment leasing and oil and gas deals, are now available for individuals with only a few thousand dollars to invest.

One firm that has taken advantage of the broadening appeal of tax shelters is Gary M. Goldberg & Company, a financial-planning firm based in Spring Valley, New York. Goldberg mainly uses syndicated offerings to put together tax-shelter portfolios for individuals with as little as $10,000 to invest. The firm, which has about 4,000 clients, likes low-risk shelters that promise future income as well as some present tax benefits.

"Our typical client doesn't ask to hit home runs," says company president Goldberg, a former institutional broker on Wall Street. "He wants to avoid paying unnecessary taxes and wants to have the purchasing power of his capital preserved. Our approach to sheltering income is to own actual assets, rather than just to lend out money, by buying municipal bonds, for example."

To illustrate his approach, Goldberg recently took three typical couples at different age and income levels and drew up a prototype investment plan for each. The first plan is for the Joneses, a couple in their thirties with one five-year-old child. Jones is employed, and his wife has a part-time job during school vacations. Their combined yearly income is $30,000, and they have managed to accumulate $10,000 to invest.

For starters, Mr. and Mrs. Jones should each put the $2,000 maximum in an I.R.A. This is the first step in any tax-shelter plan. I.R.A. contributions are deductible in full from taxable income. For a couple in the 30 percent marginal tax bracket, a $4,000 contribution represents a $1,200 tax savings.

Goldberg recommends placing the I.R.A. contribution into the Phoenix Leasing Income Fund. The fund, which purchases computer equipment for cash and leases it out to third parties, pays out quarterly income distributions. Goldberg chose this program because it has a track record of high returns. Phoenix also has a Capital Accumulation Plan, ideal for I.R.A.'s, which leaves the income in the program for the first eight years, allowing the investment to compound more rapidly.

The Joneses should put another $5,000 into a real-estate shelter. Goldberg favors Balcor Realty Investors, offered by Balcor/American Express, one of the largest real-estate syndicators in the country. The partnership invests in residential properties, such as apartment complexes. Over a five-year period, limited partners can expect to receive tax write-offs of 86 to 110 percent of the initial investment. The fund also provides non-taxable cash distributions rising from 1 to 2 percent in the second year to 6 to 7 percent in the fifth year. In previous offerings, the shelter's properties have more than doubled in price over a five-year period. After five years, when the tax benefits end, Goldberg suggests gifting the investment to the child to minimize further taxable income.

Under cover: *Smaller taxpayers looking for some protection.*

Goldberg thinks the Joneses' last $1,000 should be kept in reserve and parked in a money-market fund for meeting unforeseen tax emergencies. In the end, tax savings for the Joneses should be between $4,500 and $6,000, Goldberg estimates.

Goldberg's second couple is named Smith. They are in their forties, with tw children, five and seven, and have a con bined yearly income of $50,000. The have $40,000 to invest. Goldberg's pla for the Smiths emphasizes tax saving first but also puts money aside for the children's college years and starts retirement funding.

The combined $4,000 I.R.A. contribution is again put into the Phoenix Leasing Income Fund. And $10,000 is invested with Balcor Realty Investors Goldberg suggests putting anothe $10,000 into N.T.S. Properties, based ir Louisville. N.T.S. purchases propertie for cash, so no debt service is taken on This permits rental projects to be rur profitably at low initial occupancy rate of, say, 25 to 30 percent. The Smiths thu get tax benefits from depreciation deductions, and cash payments of 10 percent annually that are largely tax-sheltered. When their initial investment i recouped, they could wind up with a large equity position, which would be taxed at capital-gains rates when sold.

To diversify the Smith's portfolio, Goldberg recommends investing $6,000 in Petro-Lewis Oil and Natural Gas In-

Illustration by Seth Jaben.

me Fund. The fund purchases proper- es that are already producing oil. Based n past experience, investors can expect 14 percent annual return, which is predominantly sheltered.

Finally, Goldberg suggests that the Smiths put $5,000 in the Phoenix Leasing Growth Fund for each child. Unlike the Phoenix Income Fund, the Growth Fund uses some leverage in its leasing business to achieve a somewhat higher rate of return, and yields added tax benefits from the interest deduction. Estimated total tax savings: between $10,000 and $12,500.

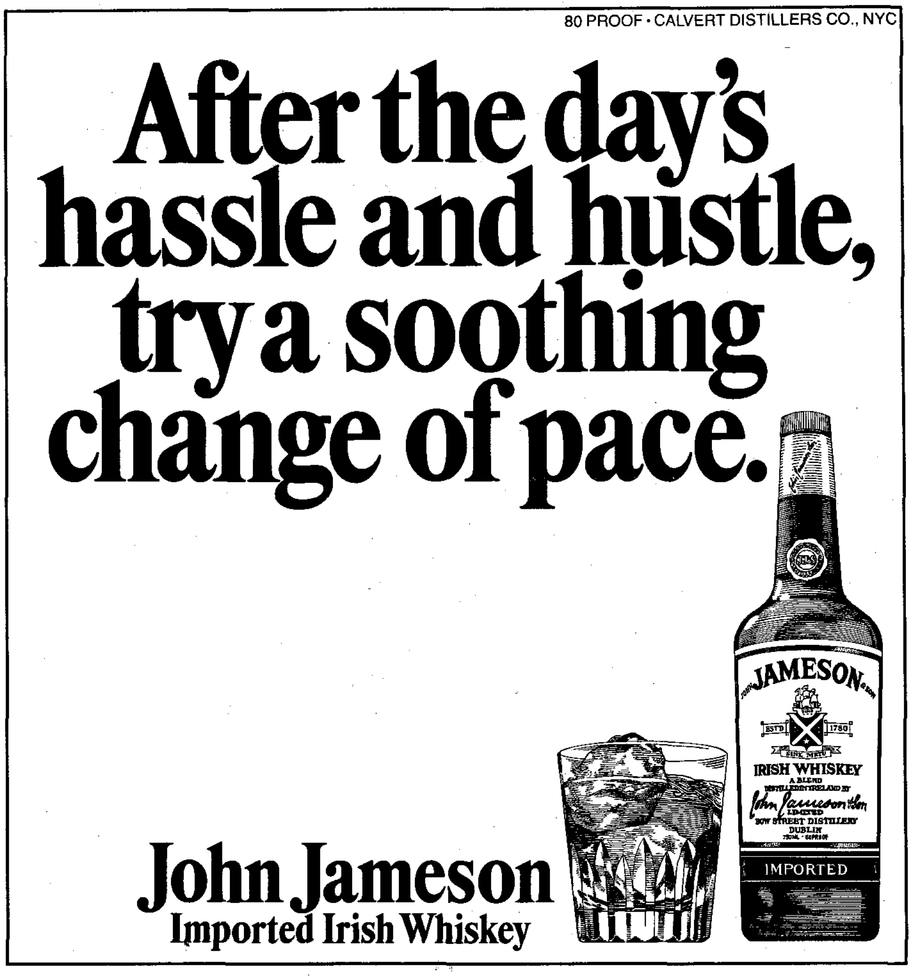
The third couple, the Browns, are in heir mid-fifties and have an annual in- ome of $150,000. Mr. Brown plans to etire in five years. They have $70,000 to vest this year and expect to be able to et aside money for more investments in e future. For them, Goldberg has put gether a somewhat different portfolio at emphasizes retirement planning.

Following the same $4,000 I.R.A. con- ibution to the Phoenix Leasing Income und, the Browns should put $22,721 nto Southmark/Envicon Real Estate ax Shelter. The investment is the first of ve payments totaling $100,000 over the ext four years. The tax benefits will ffset income during the five years be- ore retirement. The projected write-off or the $22,721 installment comes to 36,821 in the first year, or a reduction in axes of $18,410 for someone in the 50 ercent bracket. The proposed sale of he properties within five to seven years vill provide cash flow at about the time etirement begins.

Two $10,000 investments go into sepa- ate oil funds: Petro-Lewis, and Damson il and Gas Income Fund, which also nvests in producing properties. To pre- are for future shelter payments, 10,000 should be kept in a money-mar- et fund.

The remaining $14,000 is earmarked or another real-estate limited partner- hip offered by Southmark called the niversity High Equity Fund. The fund rovides annual cash payments that are pproximately 50 percent tax-sheltered. irst-year estimated total tax savings: a hird of gross income, or $50,000.

The Joneses, the Smiths, and the Browns are typical of the kind of clients Goldberg says he encounters every day. His firm doesn't charge fees to customers but gets compensated by the syndicators whose products it sells. Goldberg sticks to companies that have been in business for a number of years and have a proven record of performance. And he puts his own money into these vehicles. However, readers should view the foregoing examples as illustrations of the kinds of tax-shelter opportunities and approaches that are available. They should do their own investigating before they invest. ■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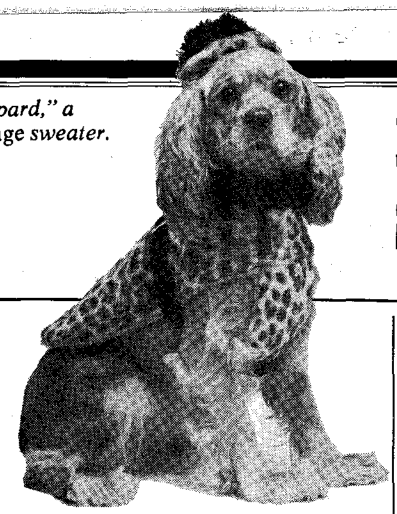
On Madison Avenue/Bernice Kanner

PUTTING ON THE DOG


"Leopard," a sauvage *sweater.*

The Big Business of Pets

SUBTRACTING THE COST OF ROOM AND board, Americans spend more on their pets than on their infants. Proud parents and doting relatives shelled out $222-million in 1982 on toys for kids—the human kind, under eighteen months old—according to Toy Market Index. But they forked over $1.32 *billion* on pet accessories. Throw in the money spent on pet food (the fastest-growing category in the supermarket and the one with the greatest amount of shelf space) and the cost of the pets themselves, and the pet industry's annual sales top $6 billion. I wanted to see what pet owners (four out of five families in this country, according to ad agency Doyle Dane Bernbach) were spending all that beastly loot on, so I headed over to the recent American Pet Products Manufacturers Association trade show at the Sheraton Centre, a Main Street world far removed from the glitz and glitter of Madison Avenue.

The "April Showers" raincoat.

Here, where strangers seemed to *want* to swap stories about Spot's exploits, were birdcages that rivaled the Taj Mahal; cloth mice that might catch a cat's eye; "I Love My Shi-tzu/Weimaraner/Dachshund" Frisbees; assorted barbells, teeter-totters, Ferris wheels, ladders, nest boxes, flavored suckers . . . and wagons, trucks, and skateboards for parrots.

The show teemed with cat and dog products—not surprising when you consider that the Pet Industry Joint Advisory Council estimates that Americans own 49.1 million dogs (the most common registered breeds are poodles, cocker spaniels, Doberman pinschers, and Labrador retrievers, says the American Kennel Club) and 42.2 million cats. Tops on the feline chart, according to the Cat Fanciers Association, are Persians, Himalayans, Siamese, Abyssinians, and Burmese. Fish, birds, horses, rabbits, geese and ducks, hamsters, mice, guinea pigs, and snakes also figure in the pet parade.

Doyle Dane has surveyed Americans on their relationship with the animal kingdom to uncover marketing opportunities and strategies. The age-old strategy is, of course, to stress owner love, which translates into cash at the registers.

People own pets "for the pleasure of having them, to give love to, to cheer their homes, and to receive love from," says Ruth Ziff, executive vice-president of Doyle Dane. "They are an antidote to a lonely world."

Alas, love is not the only thing that motivates owners to spend money on their pets: Playing on pet-owners' worries, Doyle Dane found, also moves merchandise. The heaviest worriers are the biggest purchasers of pet-care products, especially grooming aids, says Ziff. "Pet ownership is similar to parenthood—it's emotionally turbulent."

It's also frustrating. Pet owners told Doyle Dane they yearn for odor and stain removers that really work, a cat litter that really absorbs odors or one that can be cleaned without being replaced, a box that prevents litter from spilling out, and a remedy for Rover's bad breath. But pet-product manufacturers don't always know what consumers are saying they need, as some of the more outlandish innovations displayed at the trade show attest. Not too many pet owners were wild, for instance, for a toothbrush designed for pets, pet health insurance, or a one-piece jumpsuit with boots attached.

They were, however, enthusiastic about many *haute couture* fashions—sweaters, slickers, overcoats, trench coats, parkas (with and without hoods), matching hats, dress-up outfits (sailor suits are classic), and terrycloth bathrobes, all modeled in catalogues b pooches striking haughty but playfu poses. One of the more interesting nev creations in the kennel collection i Doggie Sox. But it's not a joke. "Salt or the sidewalks is like acid. It cracks dogs feet," says inventor Jackson Taylor "There's been foot protection for dog before. We've bought rubber boots f our poodle and had to throw them aw They don't stay on the dog. We've got suspender system that keeps the socks on."

"Snowman," a quilted nylon parka.

Dogs are really t only clotheshorses the pet world. By o estimate, canine appa el rings up more th $10 million a year sales. Outfitting pooch is not just a Ne York phenomenon it's one that's happe ing nationwide, an chances are the dog yo see on the street wea ing one sweater has se eral more at home. La year, turtlenecks we very big, but they're not moving briskly this year, says Edith Weis owner of Fashion Pet Accessories, a div sion of Ethical Products. The late crazes: a bomber jacket and the wil look of leopard and zebra.

Human accessories that let pet ow ers broadcast their affections loome large at the trade show. There were " Love My Pet" key chains, "Love Is Bouvier" rugs, and bumper sticker available in 85 different beastie slogan The most popular: HAVE YOU HUGGE YOUR DOG TODAY? Droll animal cavorted across stationery—a cat claw ing on "scratch pads," a dog singing o "short notes" and another furiously dig ging into "the latest dirt." Corny? Ye but nobody ever said pet mania was chic

The way to a cat's heart is still catnip So manufacturers have fashioned th mint into mice, crochet-covered balls tiger tails, and Rugby balls. Cosmic Pe Products also sells catnip for peopl with green thumbs, in a package whos cartoon cat sports a button that say "Grow Your Own." Some people hav toyed with the cat's advice. They re packaged the feline wacky weed an tried to pass it off as marijuana.

But perhaps the biggest drawback t cats, as marketers of feline accessorie know, is the aroma they leave behind. T the rescue: Cat Can, a "miracle inven-

Photographs by Aaron Rezn

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It's nice to make it while you're young enough to enjoy it.

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Personal success stories these ys are likely to have the same ppy endings as always. They just ve shorter middles.

People are making it bigger, unger.

And the change is reflected in e readership of Fortune, the agazine that's always been *the* magine for people headed for the top.

In the past five years, the edian age of Fortune readers has opped by almost two and a half years. That gives Fortune the youngest readership of any big business publication.

Which isn't surprising. Fortune itself is young in all the ways that count: forward-looking, always out there on the edge of change, telling you what you'll need to know *tomorrow* to get ahead and stay there.

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A lesson well learned by our readers, whose median household income is the highest of any business publication's readers. And it's climbing at a rate of almost 11% a year.

Which means advertisers can reach that affluent young audience just at the point when they're buying all they need to *enjoy* being young and affluent.

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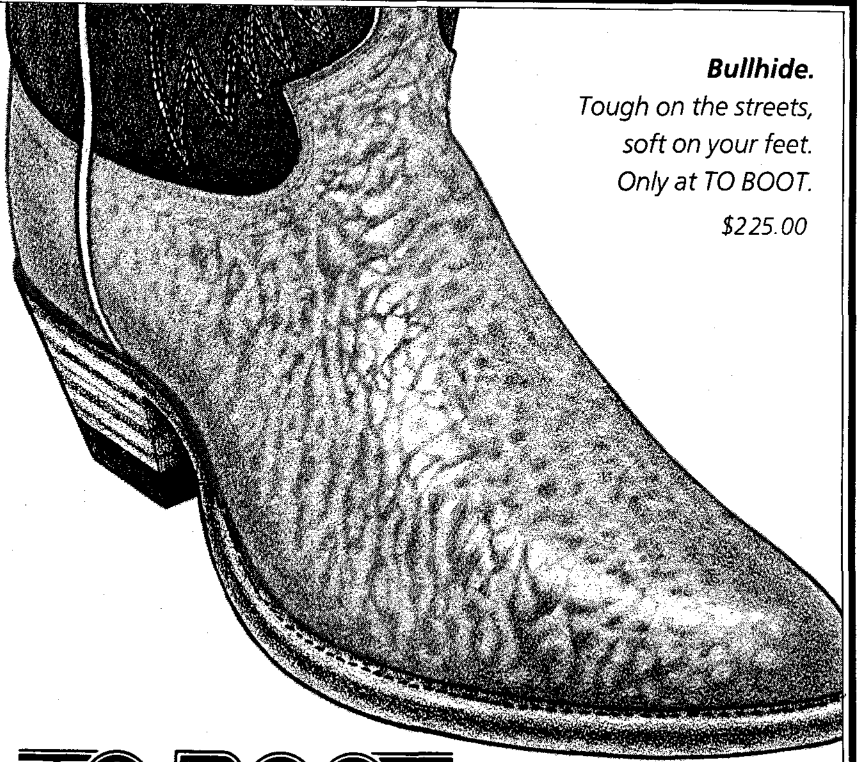
How to succeed.



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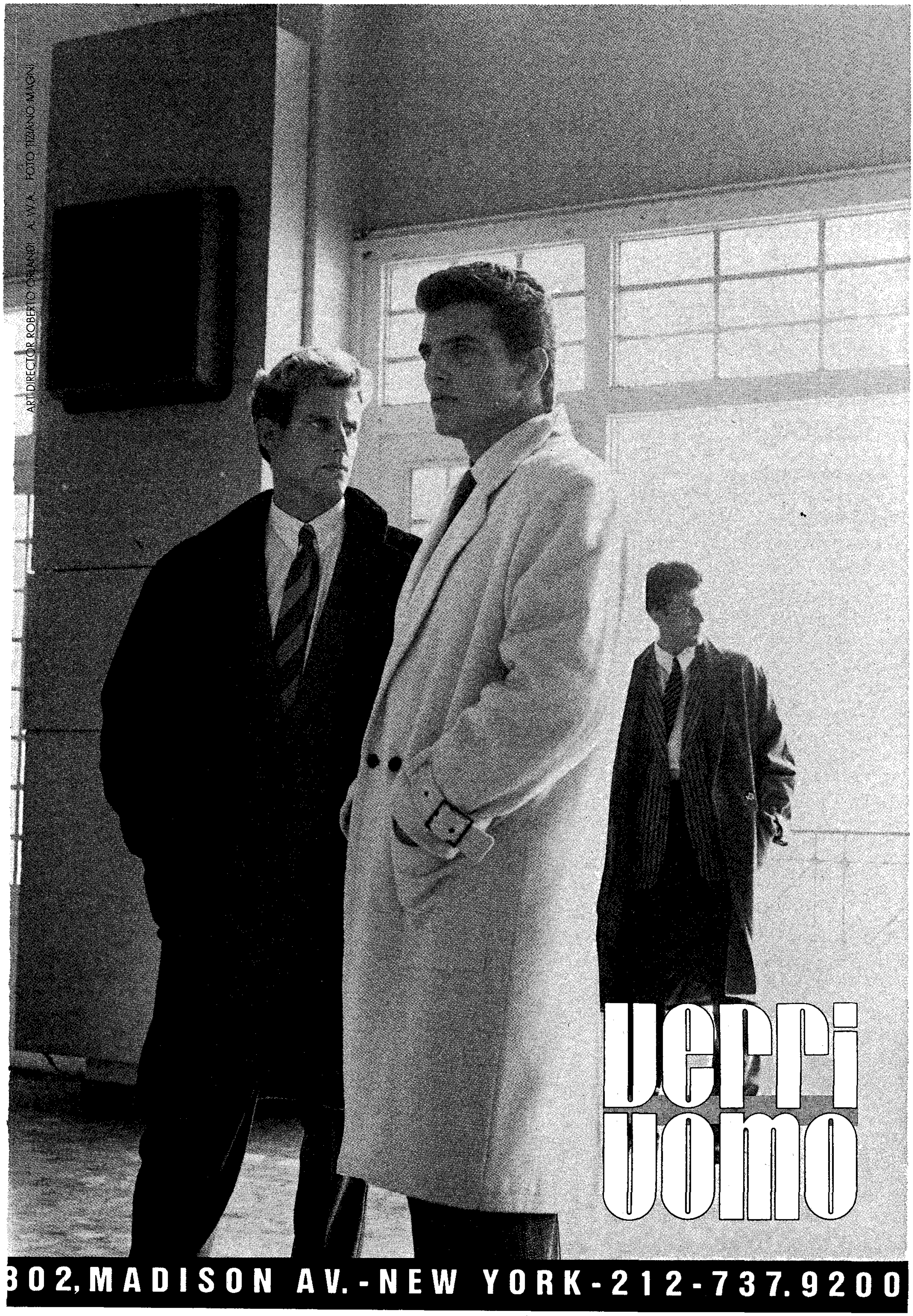
tion" from Sun Hill Industries that train cats to use man's toilet. A special blen of herbs that will "entice even the shyes cat" is sprinkled over an adjustable viny form that fits over all toilet seats, says Roger Bayer, a distributor of Cat Can. "I your cat is trainable, you can save $50 in cat-litter costs over their lifetime," he says. (The average cat can go through al nine of his lives in ten to fifteen years.)

For dogs, there were Tanglefree Tieout stakes, which look like the cords of high-tech phones but tend not to kno or kink as chains attached to stakes do. There was a toy made to look like a human foot—it actually looks more like a clubfoot with toes that seem to ha been bitten bloody by a hound—a grooming aids, such as the Andis Co pany system. "Our secret is the mot driven clipper," confides marketi vice-president Douglas Graham. "Do don't like grooming-machine noises a more than they like vacuum cleane Our groomer doesn't have the vibrat din." The Andis machine should inspi more pet owners to groom at home- currently about 25 percent do some all of their own shearing—and save, c average, $40 a clip, he says.

Then there are the brightly colore pooper-scoopers, or what Scoop-C Rama marketing manager Jack Ricket bills "man's second-best friend." The rust-proof aluminum scoop pans, whic come with a spade or rake, have bee around for twenty years, but recent law in many cities nationwide have buoye sales. The scoops look like oversize du pans—the largest measures nine b eleven inches by three inches deep. Stil some owners of Great Danes complai they're inadequate, says Ricketts.

There were Christmas stockings fo Fido, Spot, and Duke—over 20 percen of the nation's pooches will probabl find something under the tree this yea Alas, for many the gift is almost a afterthought. "It's unbelievable th number of people for whom getting th dog a Christmas gift is a last-minut decision," sniffs David Horton, vice president of sales for Superior Pet Prod ucts. Nonetheless, he adds, "anthropo morphism is what's happening in the pe world."

Certainly it would seem so from ne burial customs. Nowadays "no one buries Fido unceremoniously in th backyard. He can be cremated—Sain Bernards go for around $100—but to bi him a stylish good-bye there are doggi caskets ($99 to $300), burial plots ($50 t $300), and granite headstones adorne with the deceased's portrait in porcelai (for up to $600 extra). One pet cemeter in Dallas reported that "a loved one was flown back from Saudi Arabia t repose near its childhood buddies, an that a squirrel monkey was recentl buried in a custom mink coat. ■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IN AND AROUND TOWN

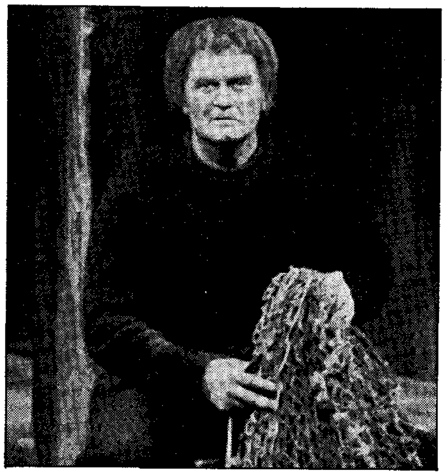
By Ruth Gilbert

October 10 through 19

S	M	T	W	T	F	S
	10	11	12	13	14	15
16	17	18	19			

By Ruth Gilbert

Eva Gabor replaces Colleen Dewhurst in *You Can't Take It With You* October 11. Gabor was last on Broadway twenty years ago, in *Tovarich.* The film *Never Cry Wolf* takes place in the Arctic Circle and tells how nice wolves really are. It opens at the Gemini 2 October 14. And Nicol Williamson and Jane Lapotaire play the dastardly Macbeths in "The Shakespeare Plays" presentation October 17 on Channel 13 at 8 P.M.



True Britten

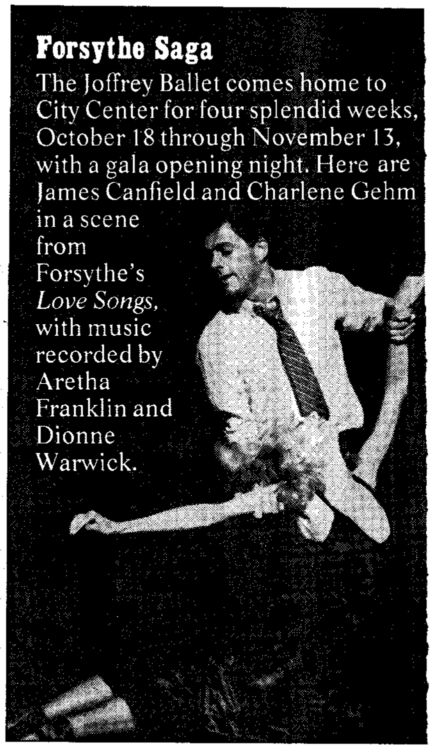
Tenor Jon Vickers sings the title role in Benjamin Britten's *Peter Grimes,* which opens at the Metropolitan Opera House October 13. After an absence of twenty years, Elisabeth Söderström is returning to play the sorely beset Ellen Orford.

Six for the Show

All aboard for the King Cole Room! Above, from left, are Gary Barker, Laurie Brongo, Wayne McCarthy, Paula Gallo, Rodney Freeze, and Pam Cord, ready to participate in "Hooray for Hollywood!" a musical spectacle with comedy, aerial feats, scenic wonders, ice-skating, and puppets, all taking place in an open-ended run at the St. Regis–Sheraton Hotel.

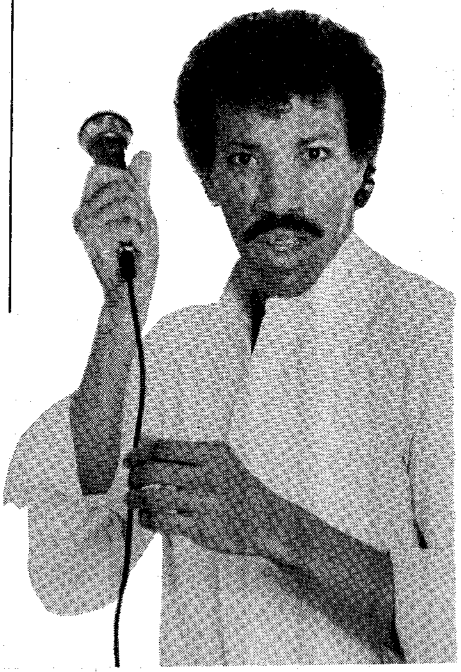
Premiere Reinking

The charismatic Ann Reinking makes her Carnegie Hall debut October 15 in "One More Song/One More Dance." She'll be backed by Gary Chryst (of Joffrey Ballet fame), Jeff Calhoun, Stephen Jay, Brian Sutherland, and others.



Forsythe Saga

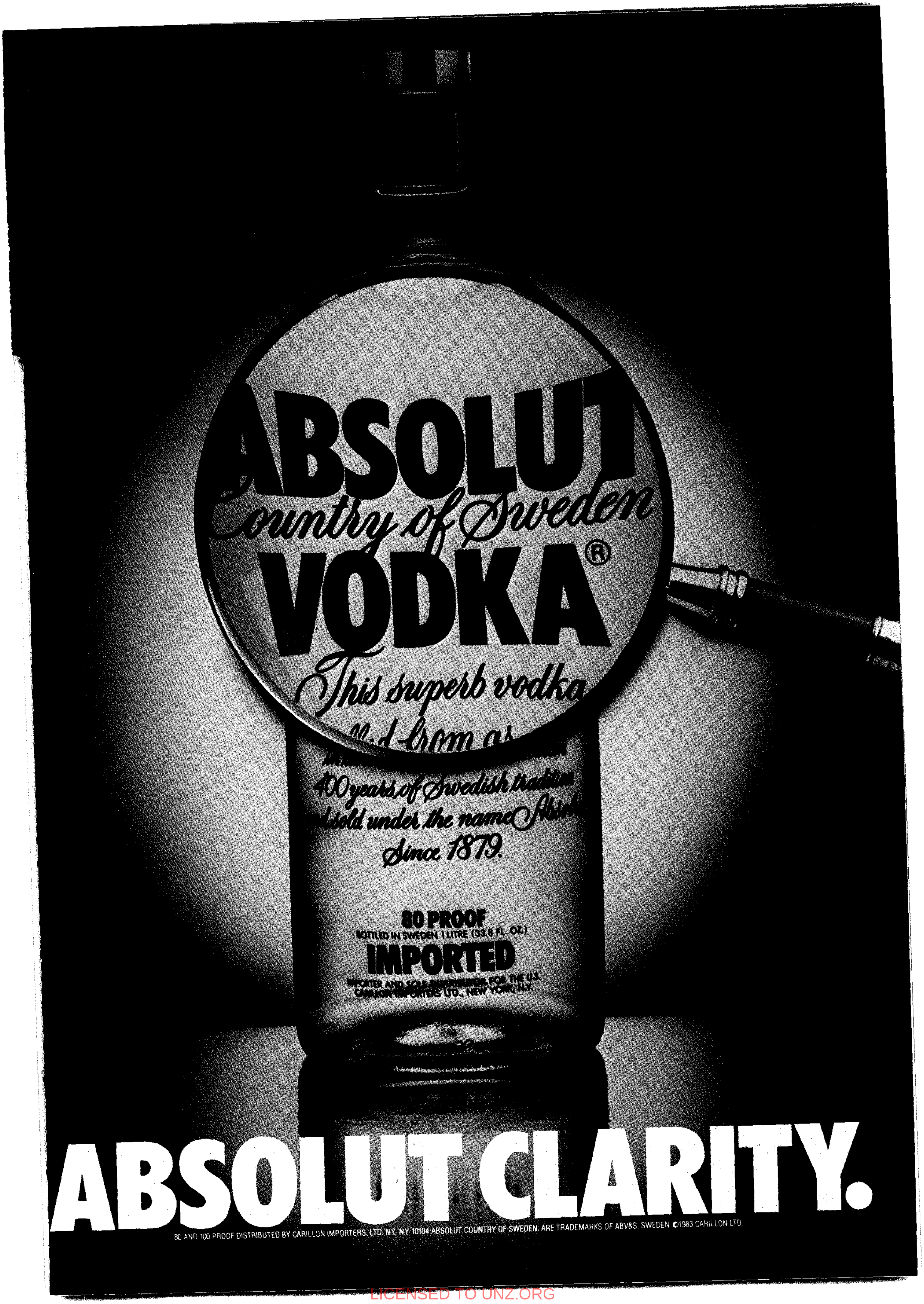
The Joffrey Ballet comes home to City Center for four splendid weeks, October 18 through November 13, with a gala opening night. Here are James Canfield and Charlene Gehm in a scene from Forsythe's *Love Songs,* with music recorded by Aretha Franklin and Dionne Warwick.



Richie the Lion Heart

Lionel Richie, embarking on a solo tour (his first since he left the Commodores), will appear at Radio City Music Hall October 11 through 14. His first solo album sold over 3 million copies, and he's received ten Grammy nominations and one award.

Photographs: top, Martha Swope; center, Marc Raboy; bottom left, J. Heffernan; bottom right, Greg Gorman.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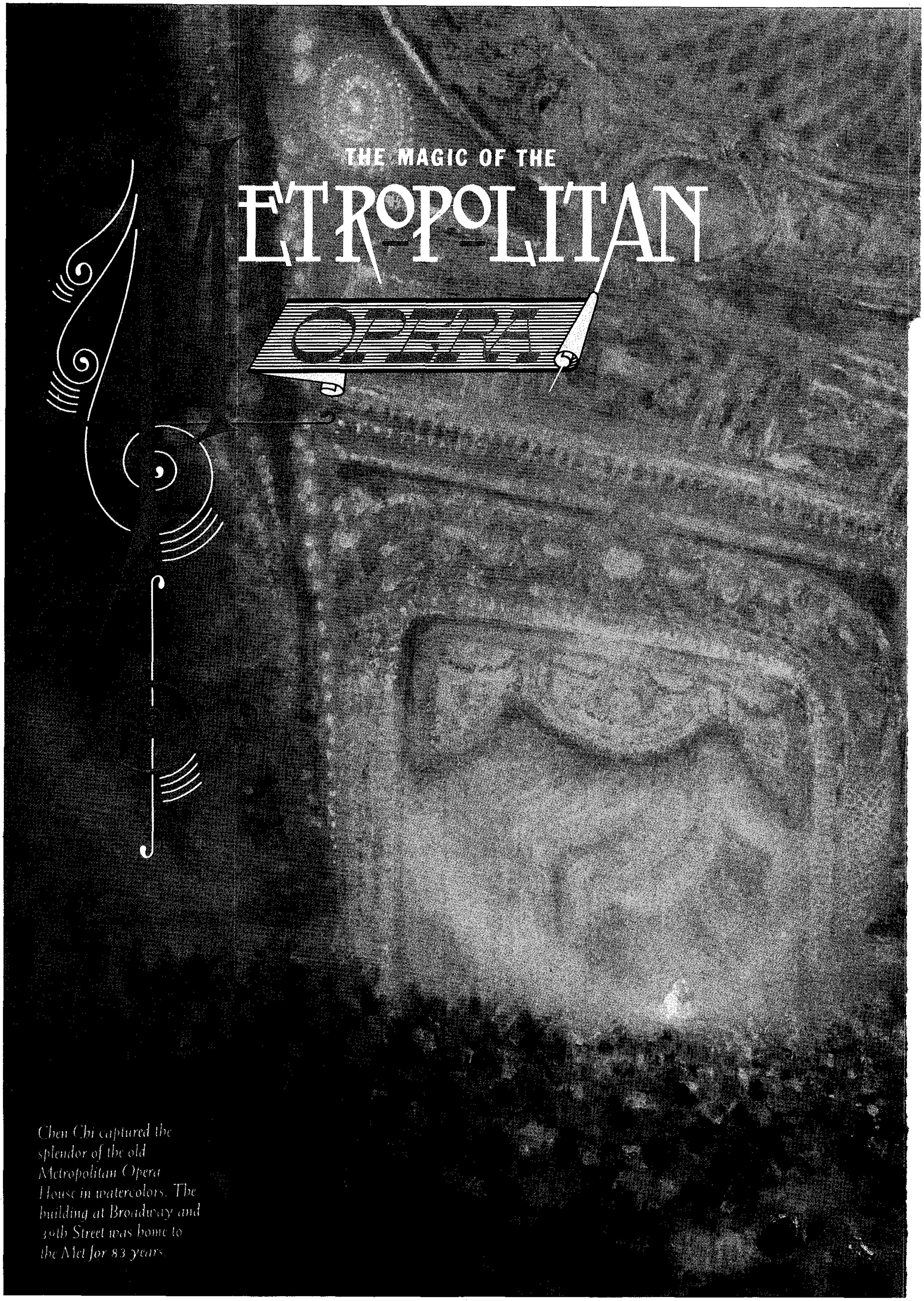
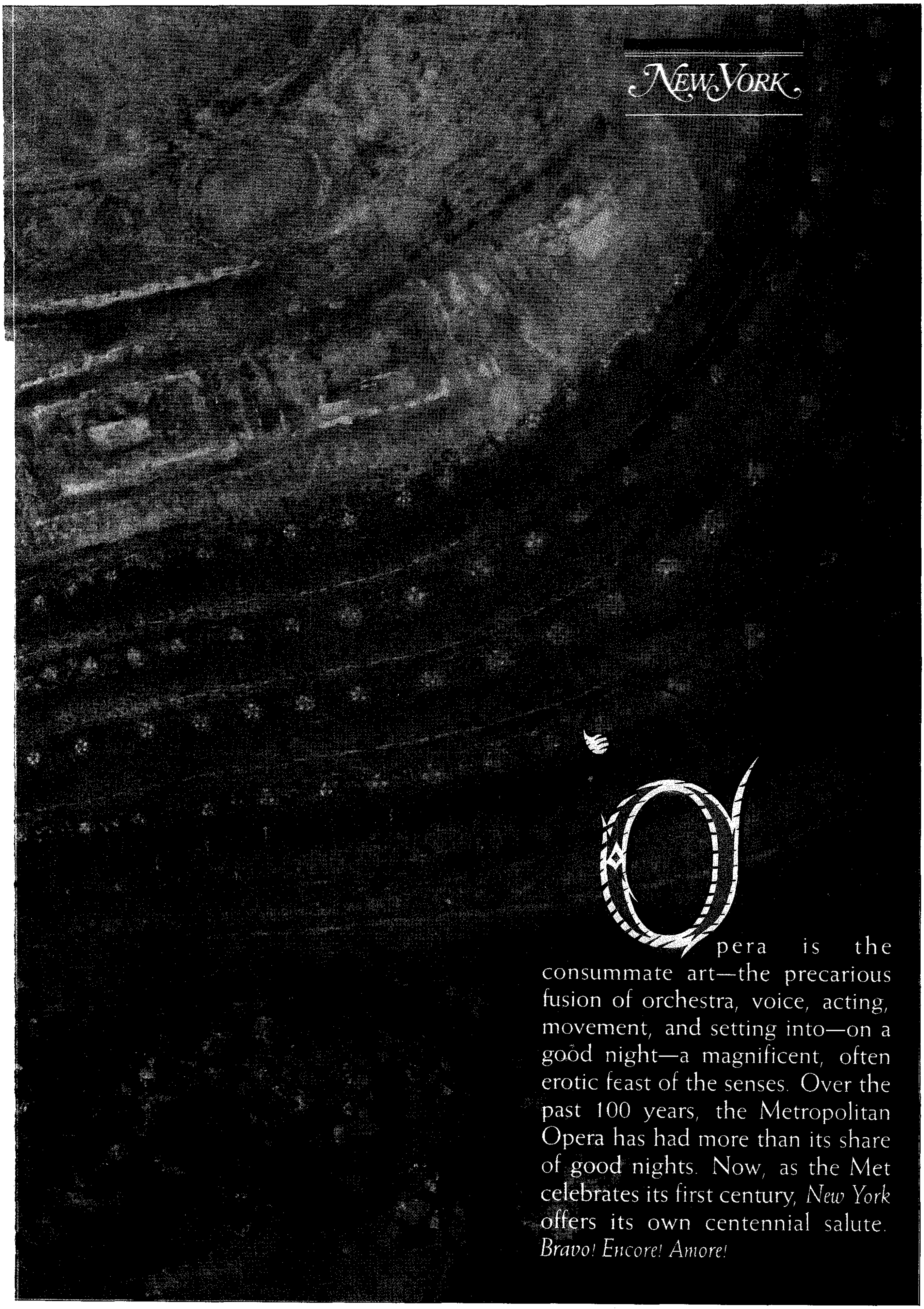
THE MAGIC OF THE METROPOLITAN OPERA



Chen Chi captured the splendor of the old Metropolitan Opera House in watercolors. The building at Broadway and 39th Street was home to the Met for 83 years.



NEW YORK

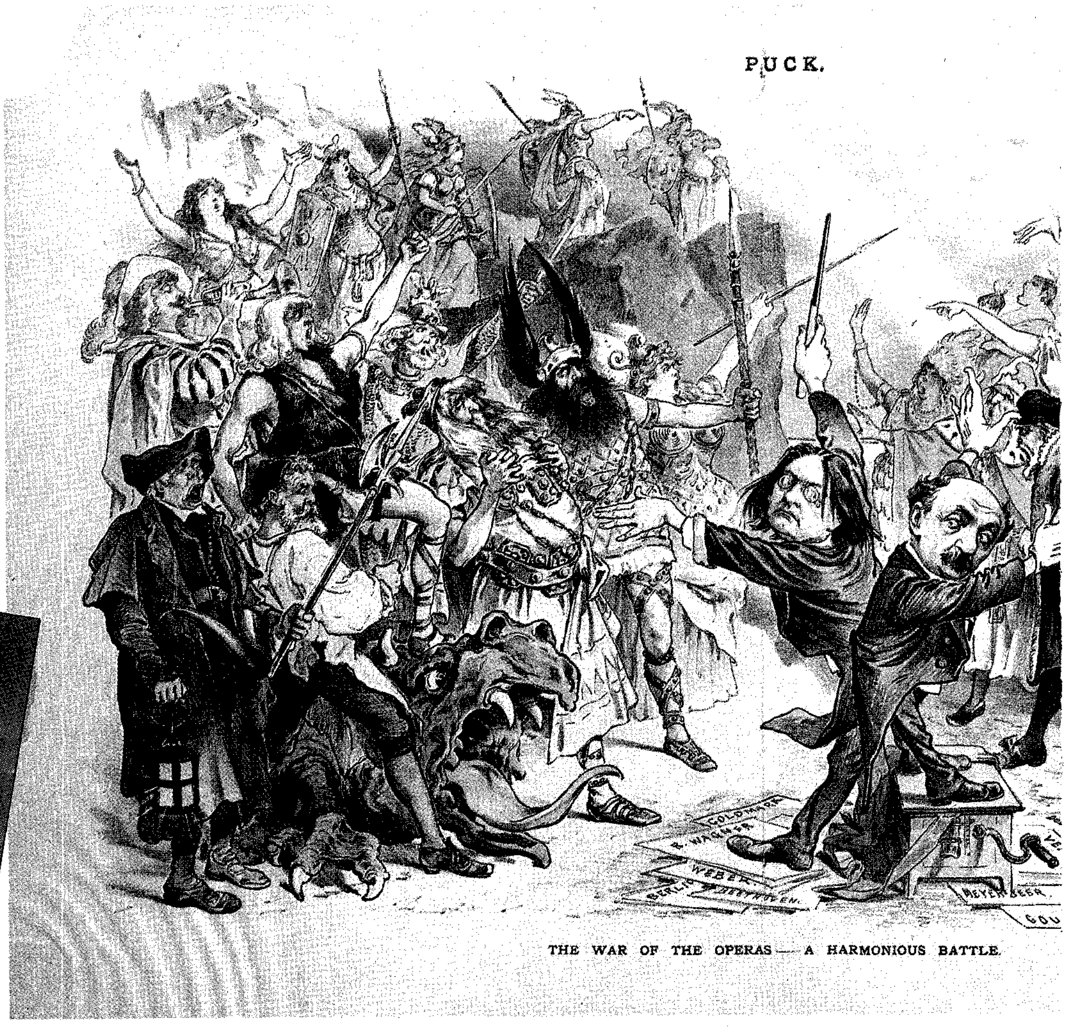
Opera is the consummate art—the precarious fusion of orchestra, voice, acting, movement, and setting into—on a good night—a magnificent, often erotic feast of the senses. Over the past 100 years, the Metropolitan Opera has had more than its share of good nights. Now, as the Met celebrates its first century, *New York* offers its own centennial salute. *Bravo! Encore! Amore!*

METROPOLITAN OPERA

RICHARD WAGNER LOHENGRIN

The Met is far more important than an single performance. It's more important than politicians who come an go, than businessmen who come and go, than fashions that come and go It's permanent.
—FELIX ROHATY
PARTNER, LAZARD FRERES & COMPAN

The Wagnerian super-duo of Danish-born tenor Lauritz Melchior and Norwegian soprano Kirsten Flagstad revived German opera and kept the Met solvent in the straitened thirties.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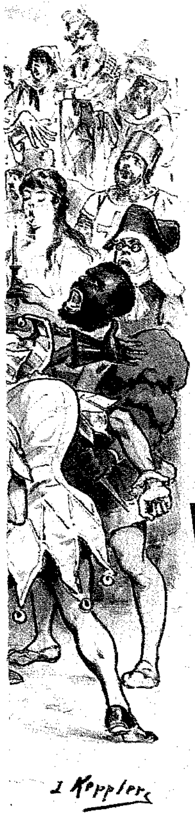
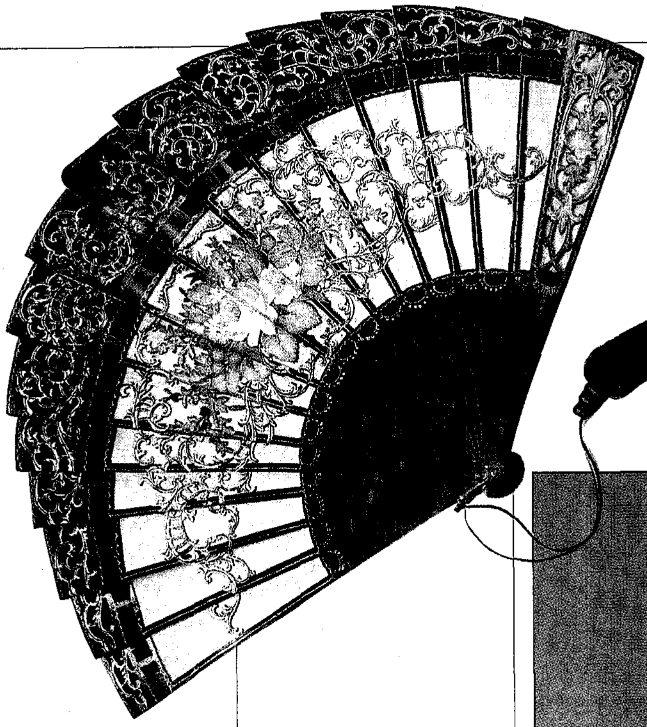
THE WAR OF THE OPERAS — A HARMONIOUS BATTLE.

Produced by Jordan Schap

Joseph Urban's lush set for Lohengrin lasted more han 30 years.

The nineteenth-century battle for operatic superiority depicted in this cartoon still rages, but most houses perform an nternational mix.





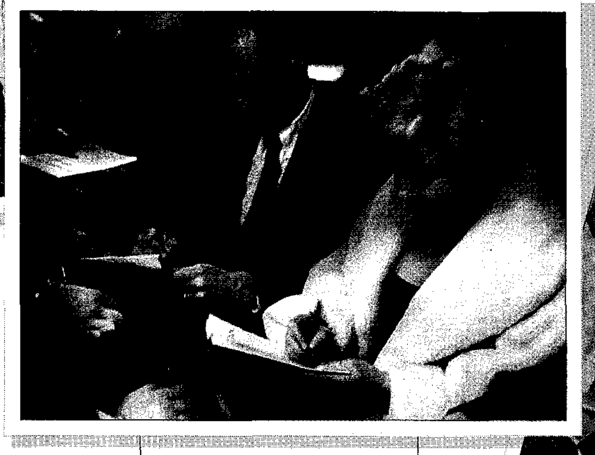
A dreadful actor but a magnificent singer, tenor Jussi Björling lured Met fans to Italian opera in the forties and fifties with his effortless high C.

American soprano Rosa Ponselle went directly from vaudeville to a Met debut with Caruso.

Operas written by Benjamin Britten, the greatest English composer of opera, have been featured at the Met since 1967. Here, the battle scene from Billy Budd.

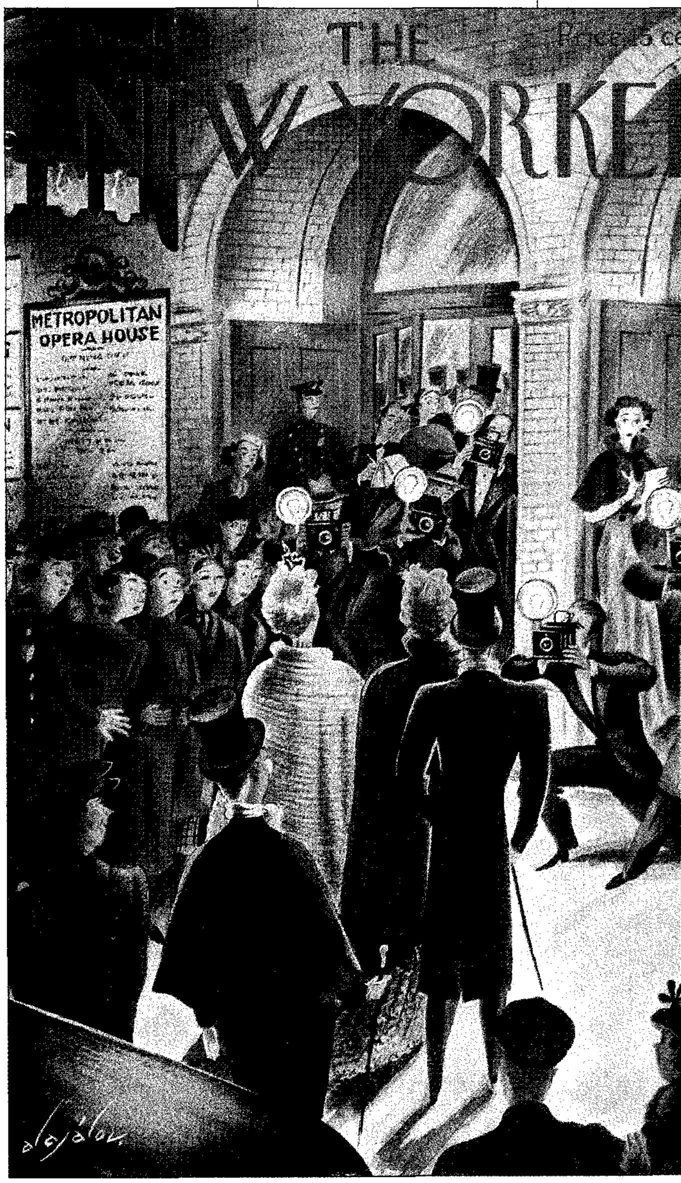
Mezzo-soprano Risë Stevens and her Carmen were big box office in the fifties. The fan at left was used by an earlier Carmen, Geraldine Farrar.

ype drawn by Dennis Ortiz-Lopez.



Opera's glitter has always lured other celebrities, among them Gene Tunney (left), who thought tenor James McCracken was light enough on his feet to be a prizefighter; Arthur Miller and Marilyn Monroe; and Rock Hudson and Jim Nabors (serenading soprano Renata Tebaldi after La Gioconda*).*

This 1937 New Yorker *cover reflects the social cachet of attending the Met's season opener.*

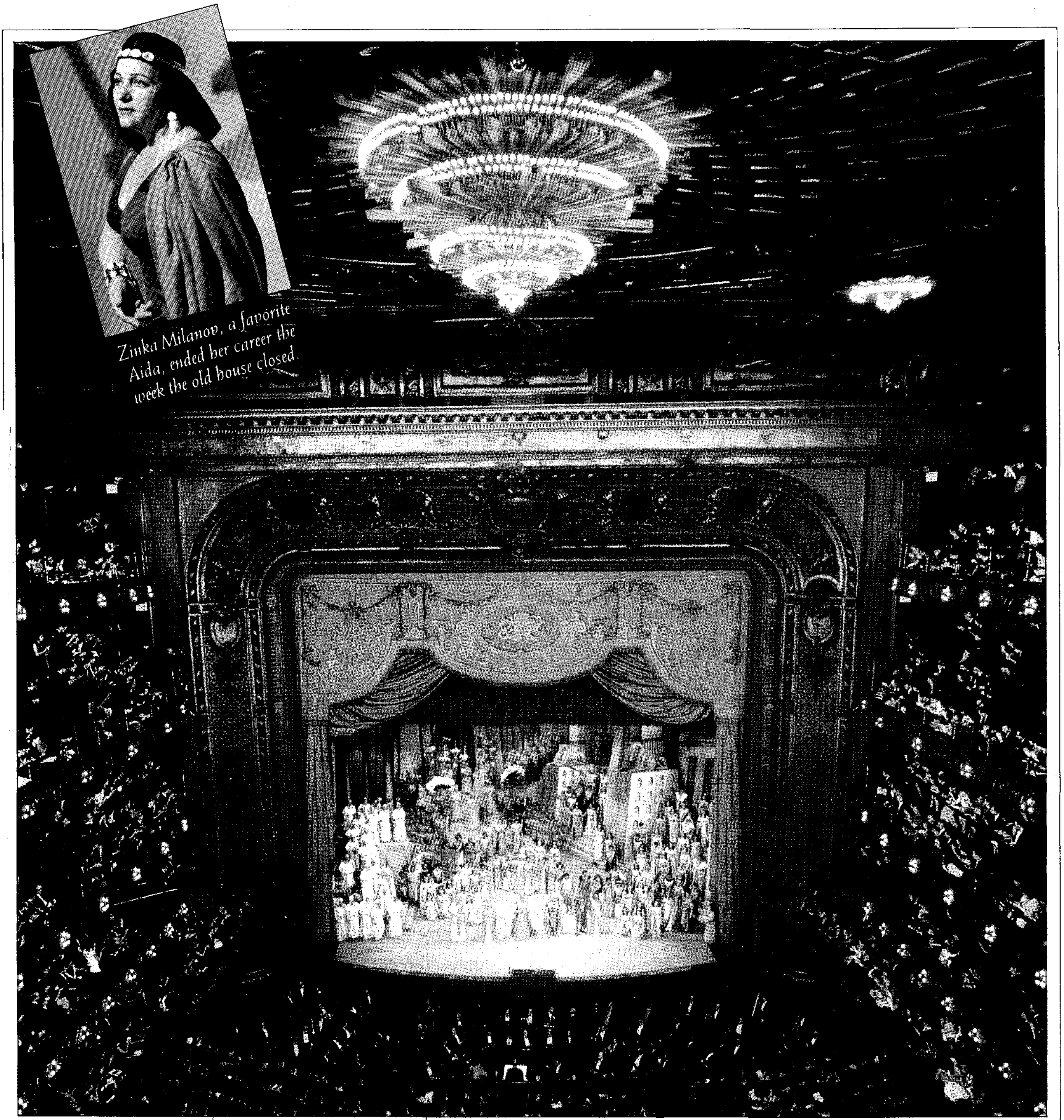


The opera is like a husband with a foreign title—expensive to support, hard to understand, difficult to explain, and something which is likely to come to a sad ending. Just the same, it's the supreme social challenge.

—CLEVELAND AMORY

AUTHOR AND CRITIC

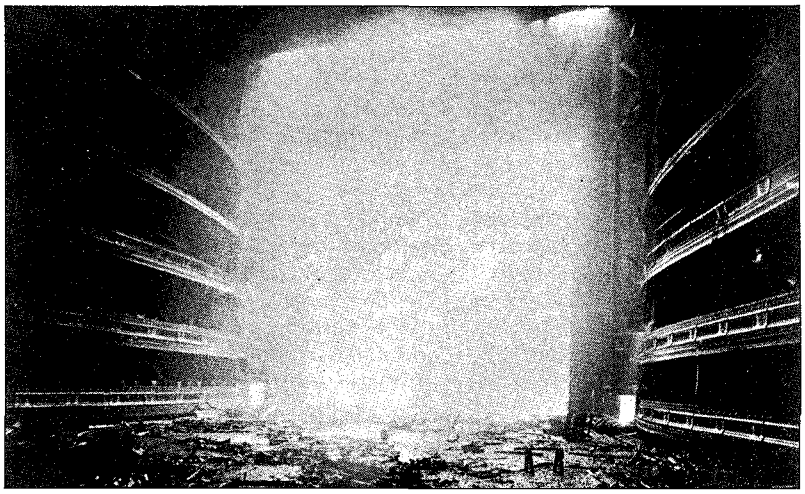
Photographer Weegee made a bolder statement in 1943.



Zinka Milanov, a favorite Aida, ended her career the week the old house closed.

The grandeur of the old Met matched that of Aida's triumphal scene. The house recovered from an 1892 fire (right) but couldn't overcome economic reality.

For millions of North Americans, from 1940 to 1975, opera was the voice of Milton Cross, inviting them to "another complete opera performance," live from the Met. Cross died in 1975.



HOW GOOD IS THE MET?

By Peter G. Davis

IN THE FALL OF 1964, I BECAME A fledgling critic for *Musical America* and received a little card that, at the time, seemed like an invitation to paradise: a press pass to the Metropolitan Opera, valid every night of the season. The Met abruptly discontinued that civilized courtesy when the new house, in Lincoln Center, opened in 1966, but during the last two seasons at Broadway and 39th Street, unless duty called elsewhere, I could be found at the old Met, feasting on opera.

Now, I hear you say, he's going to become misty-eyed and bore us with the good old days, when singers could sing and the Met was really doing its job, packing the casts with glittering stars in performance after performance. Well, yes and no. Opera-going at the Met was certainly different in the mid-1960s, but not always for the better. Leaving aside for the moment the "golden age" night-to-night casting (which could more often than not be execrable), I directed most of my youthful outrage at the conductors who regularly trudged into the pit and ruined one great opera after another. Remember Kurt Adler, Jan Behr, Martin Rich, Joseph Rosenstock, George Schick, and Ignace Strasfogel? Under those limp hands, the Met orchestra almost invariably sounded like a band of unrehearsed provincials. Critics today complain about the absence of big-name guest conductors on the Met podium, and perhaps management has not done all it might to make the prospects attractive for the likes of Karajan, Solti, Muti, Kleiber, Abbado, or Davis. James Levine has also been criticized for his omnipresence. But even the music director's detractors admit that he has improved orchestral standards beyond recognition.

Fans nostalgic for the bygone years may have also conveniently forgotten that opera at the Met in 1964–65 was not invariably a festival of golden-age singing. More than one performance was disfigured by some appalling incompetent like Ion Piso or Pekka Nuotio, singers that Rudolf Bing's European scouts used to dredge up with depressing regularity. Even the most inspired evenings sometimes exuded an aura of hasty improvisation. I well recall a *La Fanciulla del West* in 1965, now a legendary fiasco in Met annals. The soprano scheduled to sing Minnie that night bowed out the day before, but her cover artist was nowhere to be found. Some bright administrative assistant suddenly thought of a long shot, Eleanor Steber, even though that distinguished singer had ended her Met career in the nick of time several seasons back.

So Steber, always game to tackle the impossible, strapped herself into a cowgirl costume several sizes too small and lurched through Act I, singing in a manner that made many old-timers cringe, hearing a once-great voice ravaged beyond recognition. Franco Corelli, her leading man on that unhappy occasion (and unpredictable during the best of times), decided that the whole affair was beneath his dignity, and after Act I he simply packed up and went home. An even more frantic search uncovered one Gaetano Bardini, a terrified little man who made his debut and farewell with the company that night amid general chaos and audience disgust. So much for one aspect of the good old days.

Of course, the improvisatory atmosphere so typical of many such performances during Rudolf Bing's heyday could generate a lot of genuine excitement too, strokes of lightning that are less likely to flash during the average well-oiled evening at the Met today. In the 1964–65 season, *Tosca* was the workhorse opera, performed sixteen times between October 23 and April 17, and thrown onstage at odd intervals whenever it seemed as though there was nothing better to do that night. Connoisseurs of Puccini's "shabby little shocker" had a field day comparing the whirling casts. Through the swinging doors to that opera marched, in mix-and-match fashion, six Toscas, six Cavaradossis, and seven Scarpias. But what an array of singers—in the title role alone it was possible to see Maria Callas one week, Régine Crespin the next, with Renata Tebaldi, Leonie Rysanek, Dorothy Kirsten, and Gabriella Tucci filling in when they happened to be passing through town.

THE FANS, NEEDLESS TO SAY, adored all this coming and going of vocal glamour, even if it meant third-rate conductors, dowdy sets, and little or no regard for overall production values. In retrospect, those 1964–65 *Toscas* now look like the twilight of the superstar, who appeared to be the sole rationale for the entire evening. Despite the glittering names, some people even then were complaining that opera at the Met seemed to be little more than an extended vanity show through which singers paraded, graciously making personal appearances.

Today, all this has changed. If the Met does *Tosca* now, a reasonably stable, well-rehearsed cast gathers for a limited run of closely grouped performances once or twice during the course of the season. It may be less exciting than the free-for-alls of old, but at least one can count on a reasonable level of quality in nearly all departments.

Not only have casting philosophies and scheduling procedures changed but the repertoire has undergone a perceptible transformation. Who would have thought, two decades ago, that a Handel opera would ever find its way to the Met? As a matter of fact, who could even find singers with the requisite agility and stylistic awareness to give a plausible performance of a Handel opera back then? Possibly, had Bing been so inclined, he could have mounted a production of *Rinaldo* around Joan Sutherland, but one great voice is not enough to justify a revival of a baroque opera in which every role is important and a delicately balanced ensemble crucial. By some lucky chance, we do have the right sort of voices today, and *Rinaldo* will arrive at the Met later this season.

All of this may be very well, but it offers little consolation to the hard-core opera fan who yearns for the days when great singers were thick on the ground. Some of them are left, to be sure, and we will be hearing Sutherland, Pavarotti, Domingo, Caballé, Milnes, Horne, Price, and a few others this season at carefully rationed intervals. Still, those *Tosca*s back in the mid-1960s remain a potent memory, difficult to erase, as are numerous other casting coups of those days. Among sopranos there was Nilsson to be seen as Turandot, Salome, Brünnhilde, and Aida; Sutherland as Lucia; Price as Aida and Elvira in *Ernani;* Milanov in *Otello* and *Simon Boccanegra;* Schwarzkopf in *Der Rosenkavalier.* As for the tenor contingent, we had Corelli singing *La Forza del Destino, Aida, Tosca, Turandot,* and *Ernani;* Tucker in *Tosca, Così Fan Tutte,* and *Boccanegra;* Vickers in *Samson et Dalila, The Flying Dutchman,* and *Die Walküre.* Yes, it was a feast, and only a fool would not feel at least a twinge of regret that those days have passed into history.

But opera at the Met has probably always represented a compromise of some sort or other, ever since opening night in 1883. I can just imagine what those early performances must have looked like, back in the days when a diva like Adelina Patti never attended rehearsals but sent her maid to inform the rest of the cast exactly where Madame would be standing at various points in the opera. "An exotic and irrational entertainment," complained a critic over two hundred years ago, and in many respects the involved machinery that must be set in motion to get this most complex art form on the stage has become even more exotic and irrational than ever. The present Met administration is attempting to cope with these problems the best way it knows how, faced with the realities of tight money, the singer shortage, worldwide competition for the few luminaries left, the dictatorship of the stage director, and the stars' jetting about from continent to continent, a practice that, more than anything else, has destroyed a sense of company identity, not only at the Met but at every other opera house in the world.

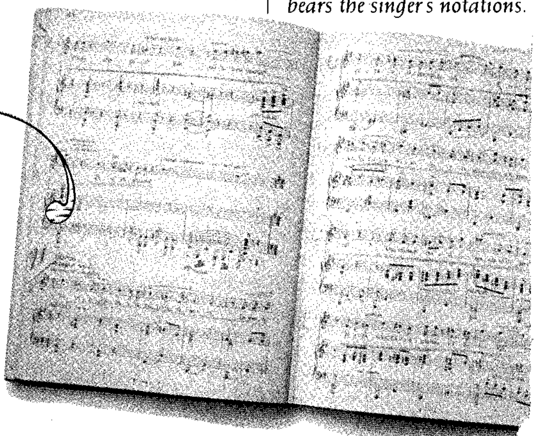
The Met is adjusting to the situation by gingerly exploring new repertoire, keeping the casts (good or bad) as stable as possible, accenting conservative production concepts, and running the entire operation with the savvy of a billion-dollar Wall Street corporation. Judging from the past few seasons, the Met has been extraordinarily successful at meeting these goals, but, as usual, someone will always find something to complain about. So far there has been almost universal approval about the choice of new repertoire, operas like *Mahagonny, Billy Budd, Dialogues of the Carmelites,* and the Stravinsky triple bill, as well as Mozart's *Idomeneo* and Handel's *Rinaldo.* All of these deserve to be seen in any self-respecting major opera house (although I suspect that Levine will be in for some abuse when he conducts a new production of Zandonai's *Francesca da Rimini* next spring, since the unfashionable post-Puccini verismo school is still snubbed by most critics; I say more power to him).

Casting is a more ticklish area, and every standee on line thinks he could do a better job of it. Levine once testily remarked that some people out there seem to think that the Met has a secret room of file drawers containing all the world's leading singers. To get the perfect cast each night and make everyone happy merely open the right drawers, remove the singers, put them onstage, and raise the curtain. Ridiculous, yes, but the Met has not always negotiated diplomatically with the singers it could have had at its disposal. We lost Joan Sutherland for four years after management petulantly showed her who was boss, and now Bernd Weikl has left New York for good because he was refused an opportunity to sing Italian opera. Was there any good reason why it took so long to bring one of today's greatest singing actresses, Elisabeth Söderström, back to the Met? Where is Lucia Popp, Agnes Baltsa, or Jorma Hynninen? No doubt the Met has a ready answer for the absence of these and many other valuable artists; possibly there are even valid explanations for the instant casts that for some operas look positively perverse.

SOME RECENT MET PRODUCTIONS, although big hits with the public, have been another sore point with a number of critics. But here again the company is merely being practical. If you cannot lure an audience to *La Bohème* or *The Tales of Hoffmann* with the promise of starry vocal personalities, then throw all your money into the sets and costumes. The scenic-blockbuster approach proved to be a smash success at the box office for both those operas, and during the past two seasons customers flocked to them, no matter who sang. It could only have happened in New York, where nothing pleases so much as old-fashioned spectacle. No other opera audience in the world—from Covent Garden to Vienna—applauds sets and drowns out the music with such childish rapture. This sort of thing, carried too far, could eventually make Rudolf Bing's give-'em-what-they-want cynicism seem positively virginal. In fact, if the Met's recent *Bohème* and *Hoffmann* indicate a new trend, we will have come full circle. Yesterday it was too often all stars and no production, while today's formula threatens to become all window dressing and no singing.

Probably the biggest danger looming at the Met right now is the prospect of the house turning into a dull corporate facility in which the product becomes far less important than the machinery that creates it—indeed, some people will tell you that the transformation has already taken place. I'm not prepared to go quite that far yet, especially in view of so many major improvements over the years: in the orchestra, conducting, chorus, careful production maintenance, and the fact that an evening of exciting singing in a provocative production is still within the realm of possibility. The titillating prospect of six flamboyant divas charging through a helter-skelter *Tosca* in one season may be gone for good, but the Met at its best today seems genuinely aware of more important artistic considerations. That, at least, is a hopeful sign for the future. ▬

METROPOLITAN OPERA

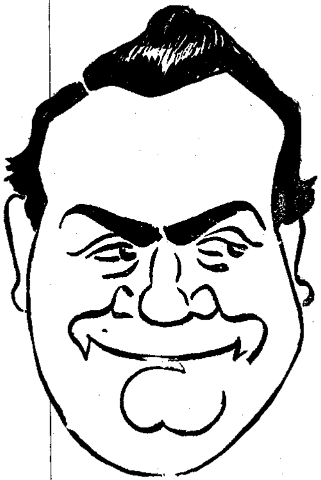


This score of Pagliacci bears the singer's notations.

When I was growing up in a rich soup of Harlem life, opera was the most glamorous world we knew of. We listened to it on the Victrola. We listened to it on early radio from Chicago, earphones clamped to our ears. Our heroes and heroines were Caruso, Chaliapin, Farrar—a whole galaxy of glittering, inaccessible stars. Glamour for us was on the stage of the Metropolitan Opera House. Only later were we somewhat beglamoured by the audience. —LEO LERMAN

EDITOR-IN-CHIEF OF VANITY FAIR

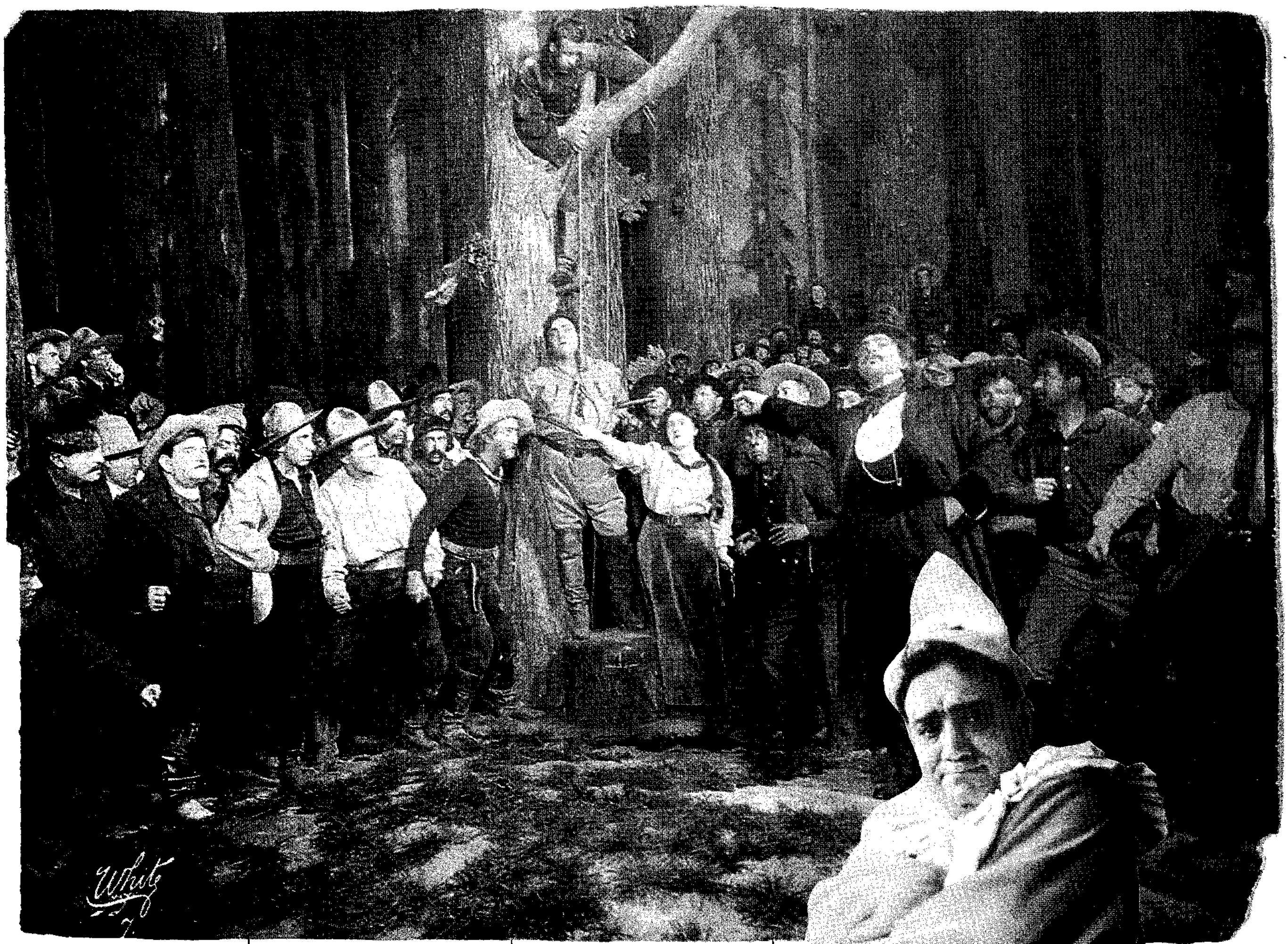
Caruso's Radames helped make Aida *popular with New York audiences.*



A gifted caricaturist, Caruso dashed off thousands of witty cartoons for friends—on tablecloths, napkins, anything at hand.

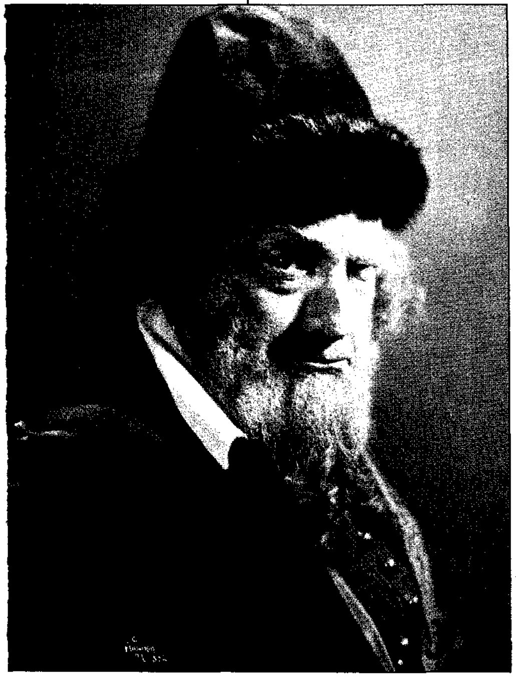
Intense publicity preceded the Met debut of Enrico Caruso in 1903. The Neapolitan captured New York immediately, tossing off his hard-won high C in Rigoletto*'s "La donna è mobile."*

Samson et Dalila *reveale Caruso as more than a voice. His acting became subtler as his voice darkened.*

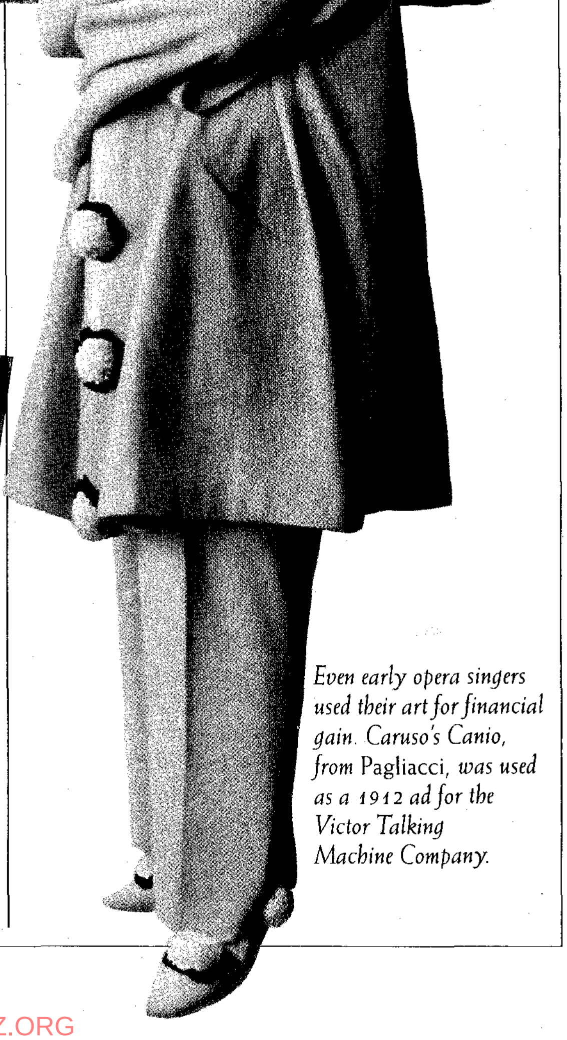


Noted for his realism, showman David Belasco even gave Fanciulla *real grass onstage. In this final scene, Emmy Destinn (Minnie) saves Caruso (Dick Johnson) from Pasquale Amato (Jack Rance).*

aruso as Eléazar, in La *uive, was captured by his" photographer, erman Mishkin, on hristmas Eve, 1920, uring his last erformance. Caruso died e next August.*

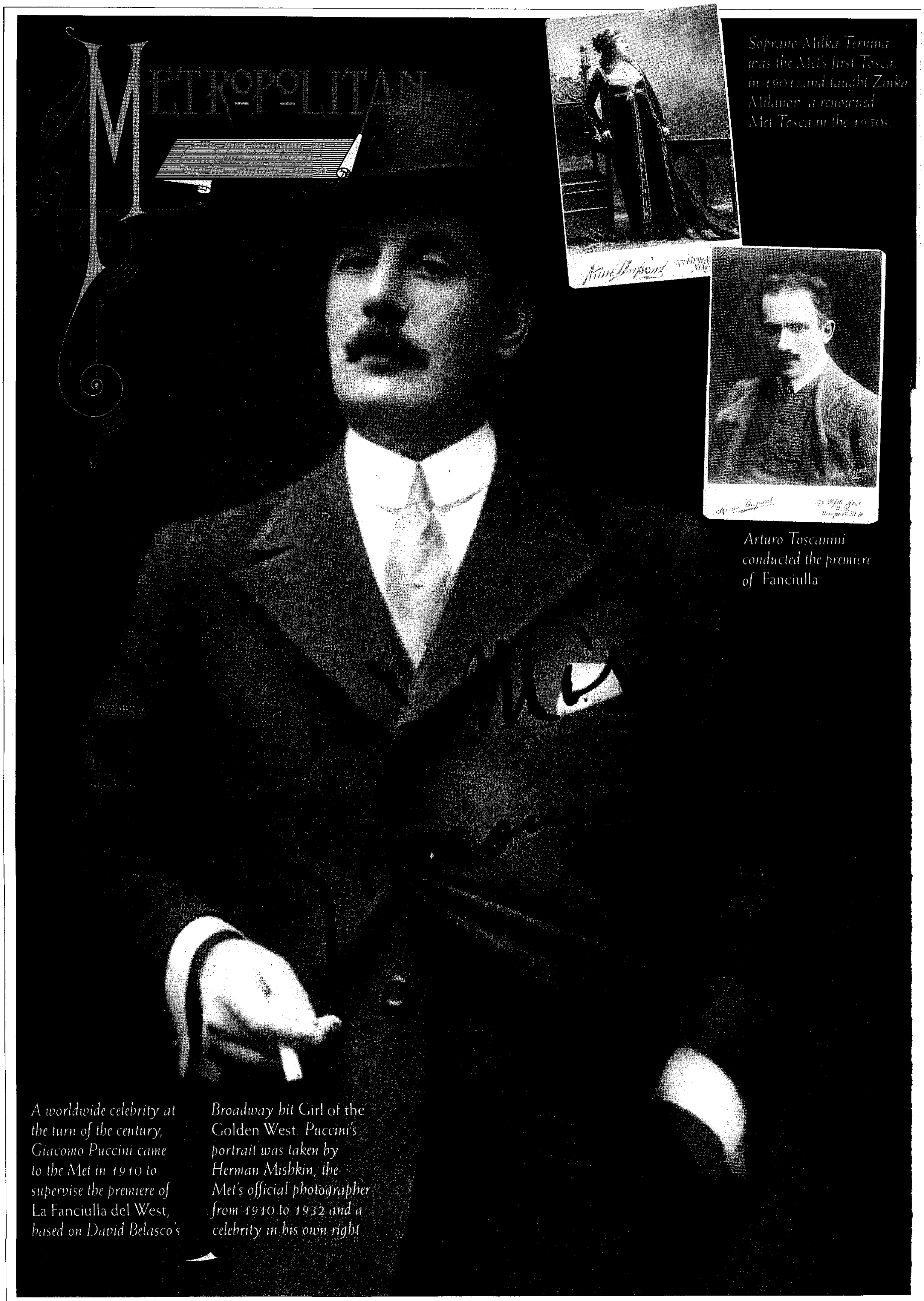


Caruso, Geraldine Farrar, and Carmen *made one of the greatest box-office combinations ever at the Met. The 1914 revival was conducted by Toscanini.*



Even early opera singers used their art for financial gain. Caruso's Canio, from Pagliacci, *was used as a 1912 ad for the Victor Talking Machine Company.*

METROPOLITAN OPERA



Soprano Milka Ternina was the Met's first Tosca, in 1901, and taught Zinka Milanov, a renowned Met Tosca in the 1950s.

Arturo Toscanini conducted the premiere of Fanciulla

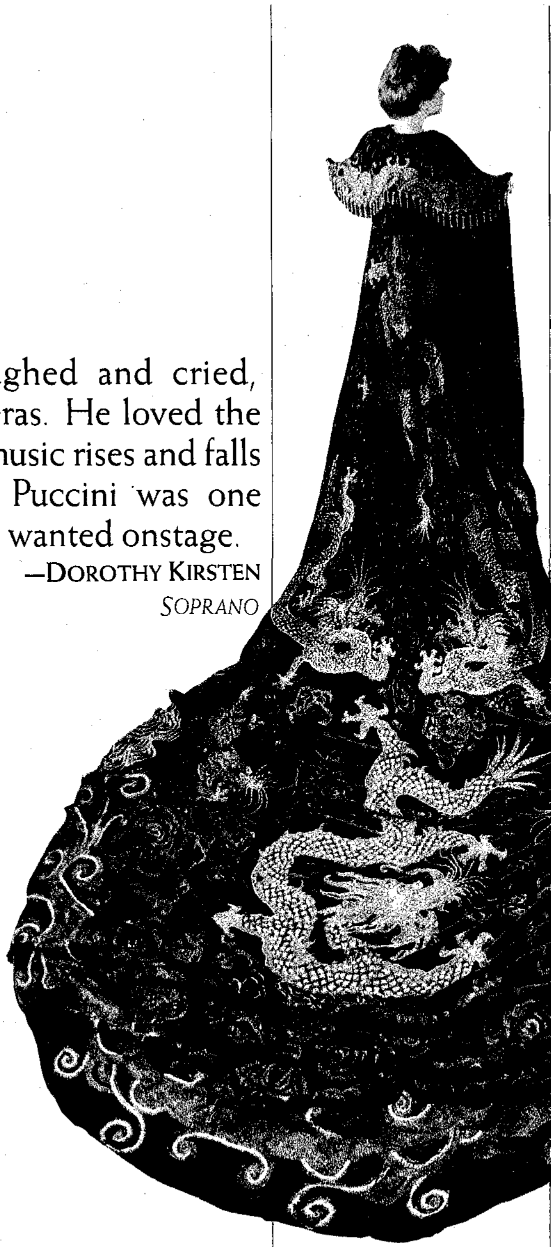
A worldwide celebrity at the turn of the century, Giacomo Puccini came to the Met in 1910 to supervise the premiere of La Fanciulla del West, *based on David Belasco's Broadway hit* Girl of the Golden West. *Puccini's portrait was taken by Herman Mishkin, the Met's official photographer from 1910 to 1932 and a celebrity in his own right.*

I laughed and cried, lived and died, singing Puccini's operas. He loved the lyric voice. The sensuous line of his music rises and falls with the moods of his characters. Puccini was one composer who knew exactly what he wanted onstage.

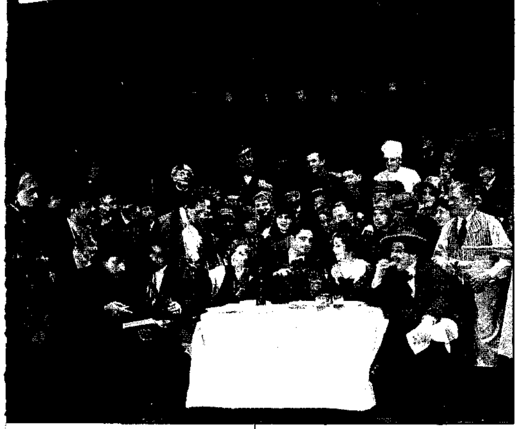
—DOROTHY KIRSTEN
SOPRANO

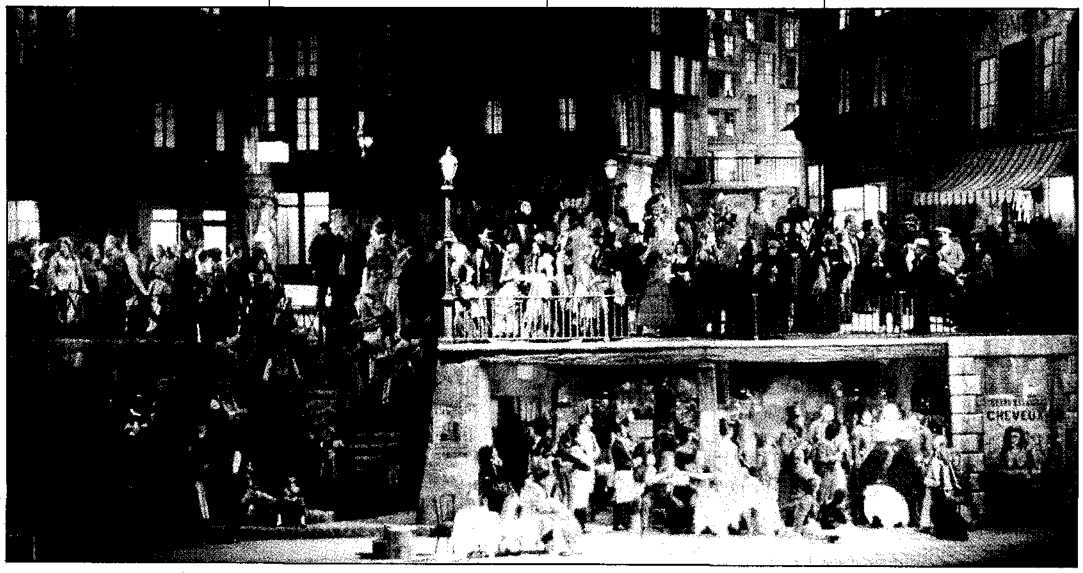
Tiny soprano Bidú Sayão, from Brazil, was a beloved Mimi in the 1940s.

The glamorous New Jersey–born Dorothy Kirsten went from the Met to Hollywood.



Puccini did not live to finish Turandot *or to see soprano Maria Jeritza wear this spectacular cape in 1926, when the Met made* Turandot *its grandest production ever.*





Like Verdi before him, Puccini based his operas on simple tales of human emotions. But productions of his works have run the gamut. Compare this intimate Bohème *from the 1930s (with Ezio Pinza, Lucrezia Bori, Beniamino Gigli, and Giuseppe De Luca) with the most recent one, a Franco Zeffirelli extravaganza (right).*

METROPOLITAN OPERA

Triumphant as a tragic figure in Lucia di Lammermoor *and* Norma *and a romantic one in* La Sonnambula, *soprano Joan Sutherland (right) likes to show audiences that opera—and she—can be funny, in Donizetti's* La Fille du Régiment.

Basso Feodor Chaliapin's "naturalistic" acting discomfited New York audiences in 1907, but his Mefistofele was "exceptional."

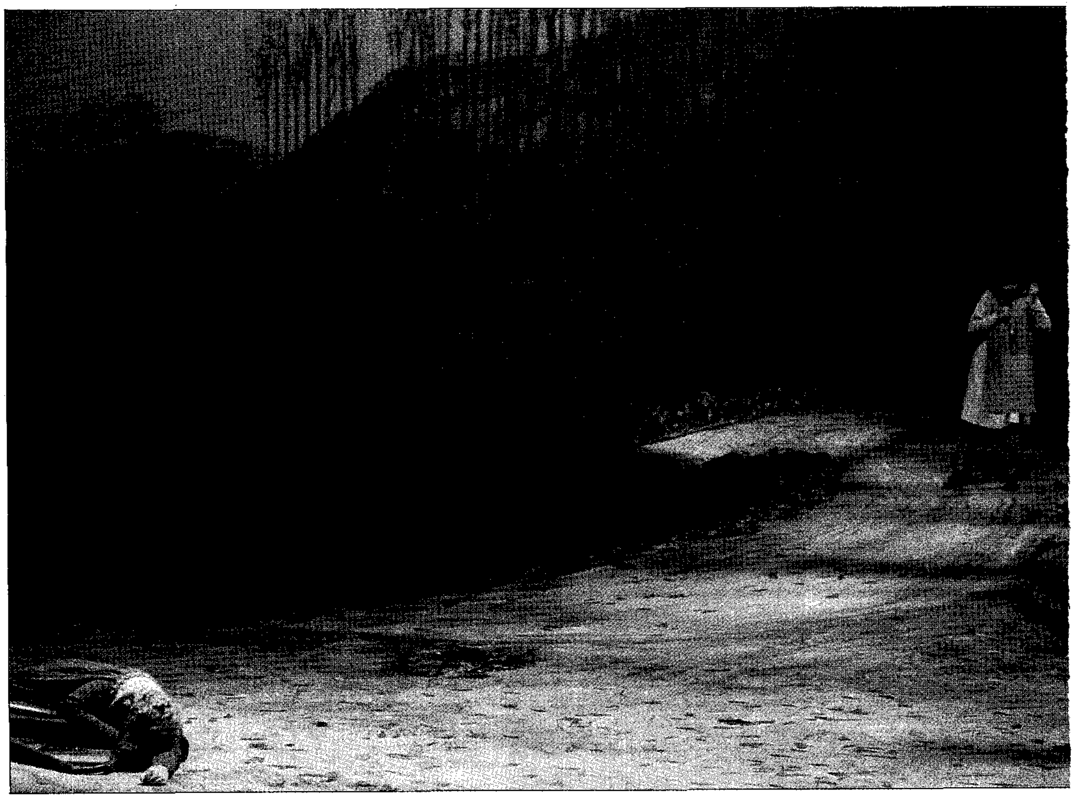
My grandparents were among the original box owners at the original opera house, and it's still probably the greatest opera house in the world. Even an amateur like me can appreciate it when Joan Sutherland descends the staircase in *Lucia di Lammermoor.*

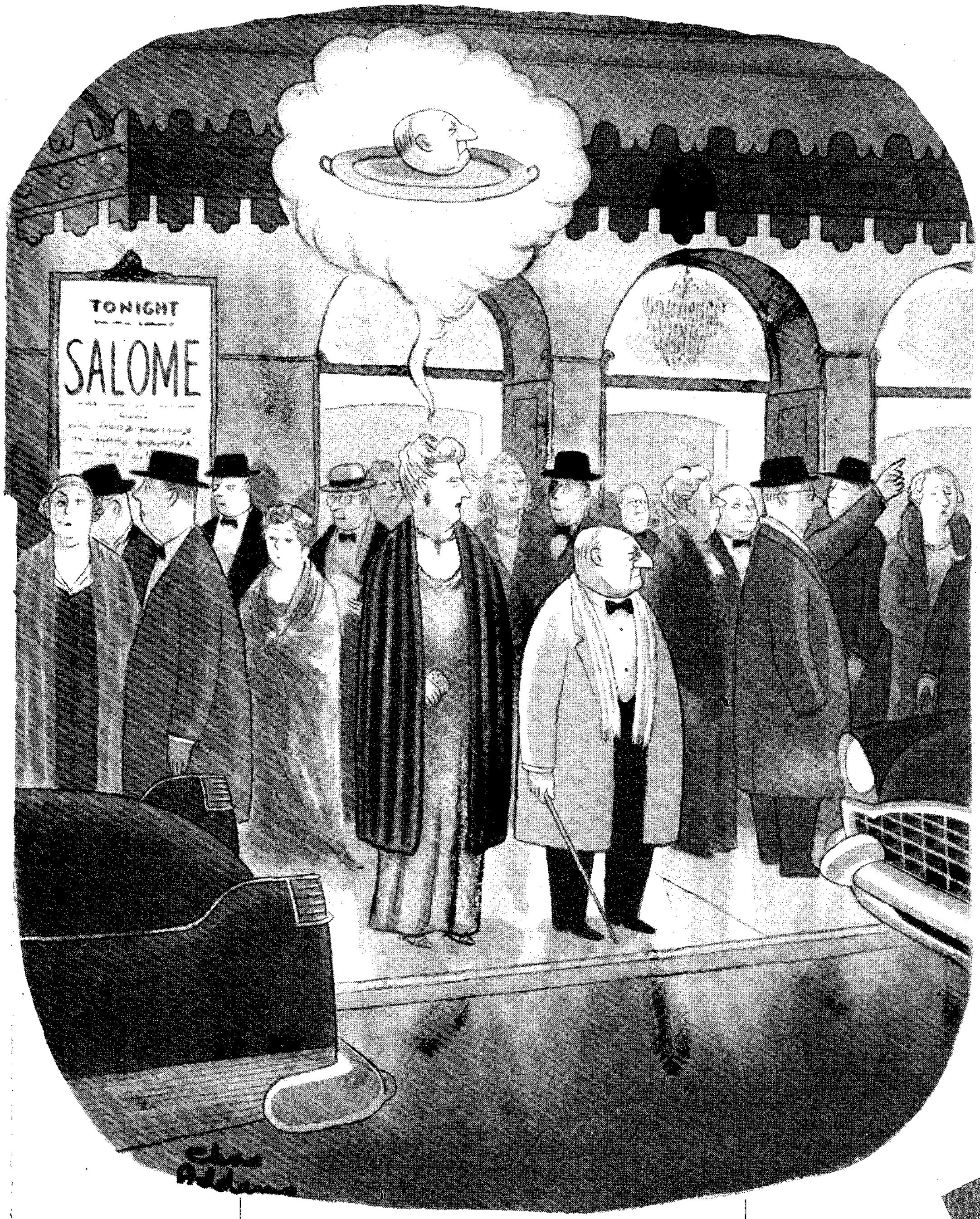
—ROBERT MORGENTHAU

DISTRICT ATTORNEY OF NEW YORK COUNTY

Soprano Lily Pons's pulchritude permitted a more than usually naked Lakmé in 1932.

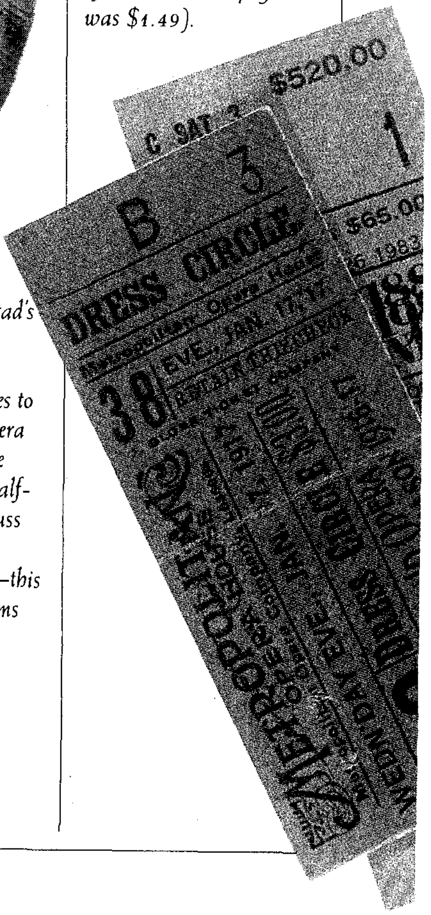
Tenor Giovanni Martinelli sang Radames, in Aida, *more than 100 times.*




TONIGHT
SALOME

Soprano Licia Albanese was introduced at the Met in 1940 in her best role, Butterfly, *but soon made* La Traviata's *Violetta (shown) her own.*

Opera has never been cheap. A centennial-season orchestra seat may cost $65, but a dress-circle seat in 1917 was $3 (a bottle of Mumm's champagne was $1.49).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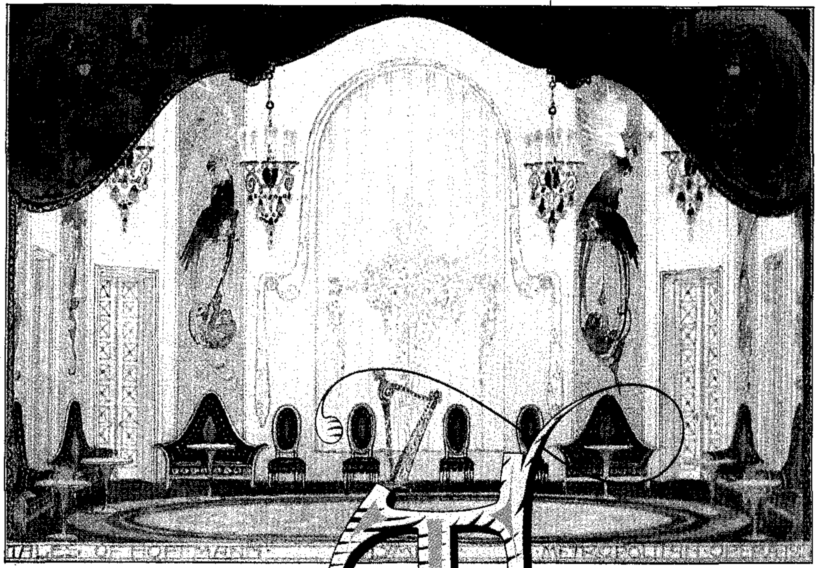
METROPOLITAN

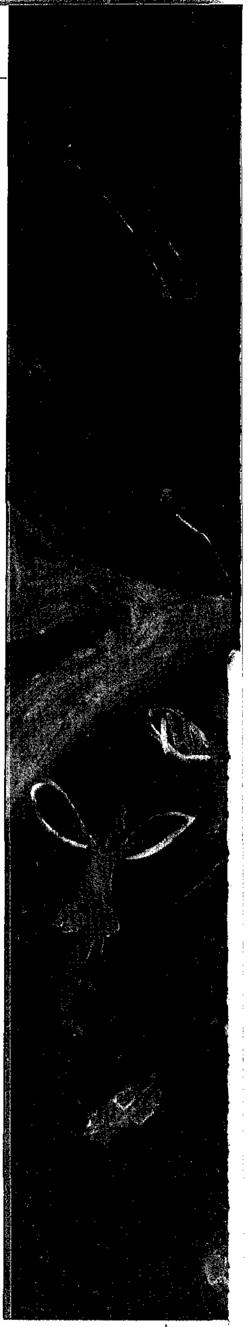
After the abstractions of Bayreuth, the Met's realistic ets brought Wagner back to arth, literally (there are even eaves on the ground n this set from Tannhäuser, *opposite page).*

Soprano Olive Fremstad's too realistic Salome in 1907 (left) caused the remaining performances to be canceled and the opera to be banished from the Met for 27 years. A half-century later, the Strauss masterpiece was still providing inspiration—this time for Charles Addams (above).

METROPOLITAN OPERA

Joseph Urban's twenties-vintage design for Les Contes d'Hoffmann. *David Hockney's plan for Ravel's* L'Enfant et les Sortilèges *dates from 1981.*





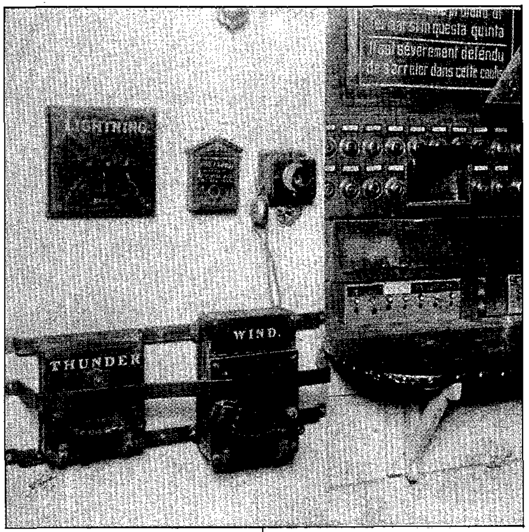
The house may be tacky, but artistically—week in, week out, bar for bar and pound for pound—it's simply the best in the world. Besides, compared to what is laughably known as the real world, the realm of opera is full of logic and sanity. That's another reason why the Met is magic.

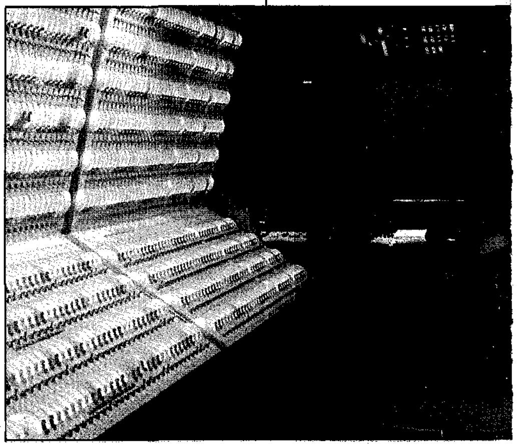
—HENRY GRUNWALD

EDITOR-IN-CHIEF OF TIME INCORPORATED

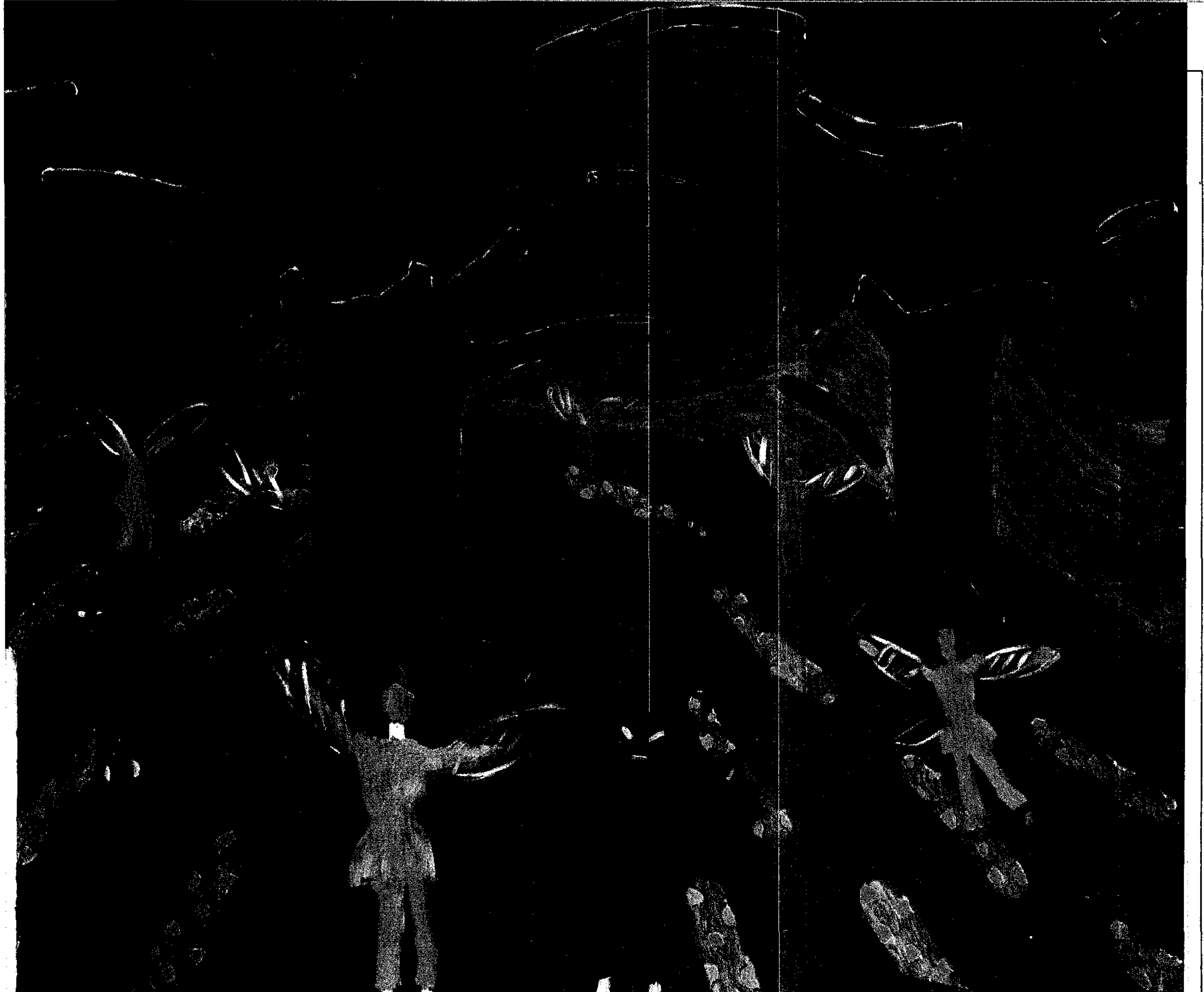
Soprano Birgit Nilsson dominated post-Flagstad Wagnerian singing at the Met.

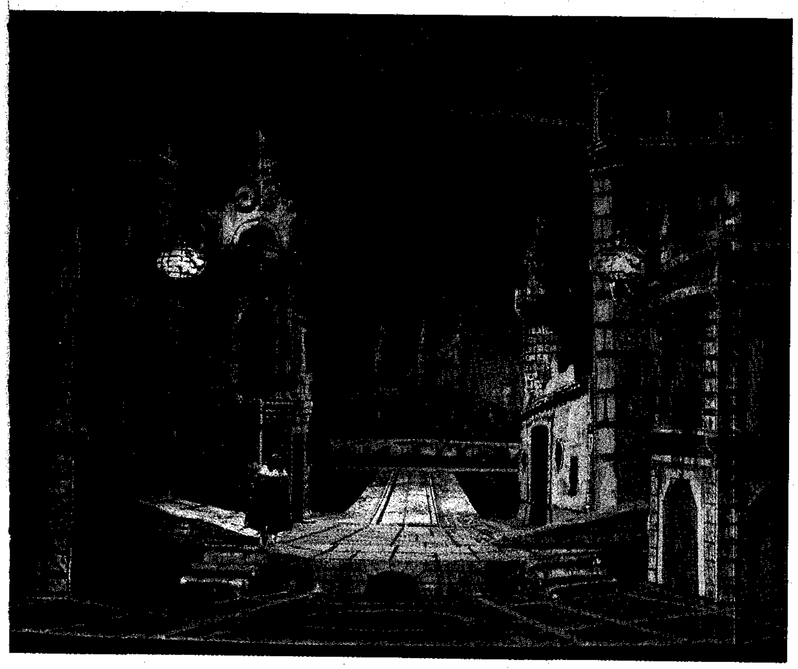
Soprano Marcella Sembrich was the Met's first Marie in La Fille du Régiment, *in 1902.*



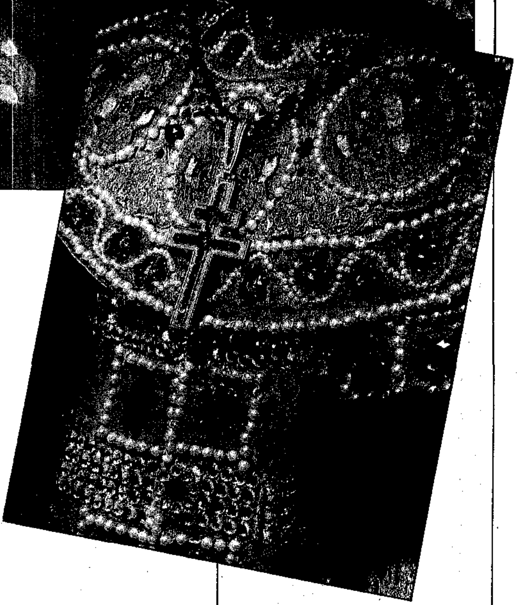


Whether created by an early-twentieth century light-and-effects board or today's computerized console, the Met's effects have always been spectacular.





A maquette for Eugene Berman's Don Giovanni *set, in use since 1957.*

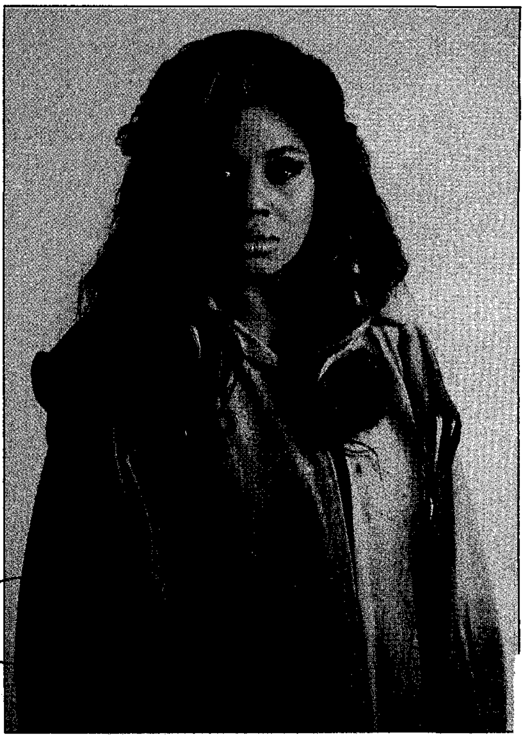


Ezio Pinza wore this splendid robe as Boris Godunov in the 1940s.

METROPOLITAN OPERA

New York–born soprano Roberta Peters (as Zerbinetta) has had one of the Met's longest careers.

The Mississippi-born soprano Leontyne Price (in La Forza del Destino*) was the first of many regularly scheduled black singers.*



Already the Met's dominant presence, the Cincinnati-born maestro James Levine will gain even more authority when he becomes artistic director in 1986.

The evening began as a great celebratio for Tebaldi's return, and Leonard Warren was at the top of his form Then, in the middle of his big aria, he was gone forever. Warren' sound was unmistakable . . . completely his own. I still listen to hi records.

—TOM TAYLO

VICE-PRESIDENT OF COMPTON ADVERTISIN who was in attendance on March 4, 1960, whe baritone Leonard Warren dropped dead onstag

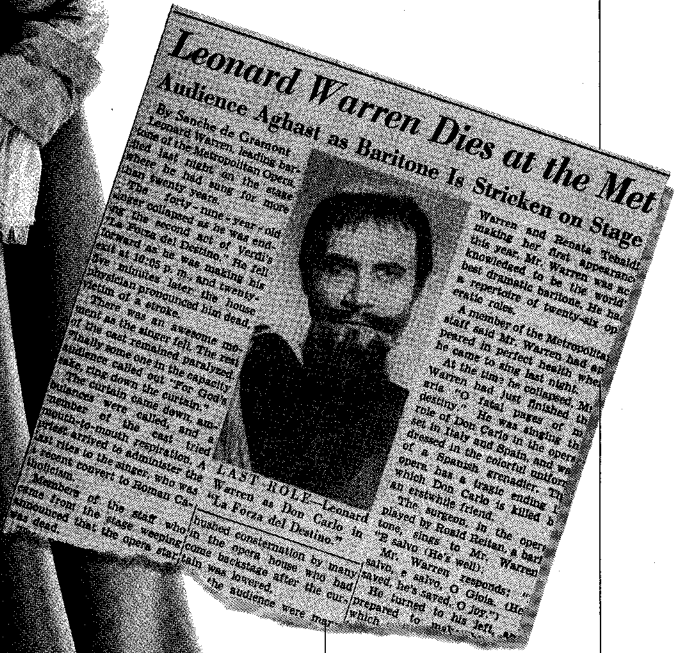
This production of the American opera The Emperor Jones *starred the California-born baritone Lawrence Tibbett.*

This elegant Rosenkavalier was created by Americans Robert O'Hearn (designer) and Nathaniel Merrill (stage director), and featured Bronx-born soprano Reri Grist (downstage right) as Sophie.

lezzo Frederica von tade (right) came to the Aet from New Jersey via a gional audition.

Vest Virginia soprano leanor Steber brought egance to Mozart roles.

'ew York baritone Robert lerrill took the subway to s debut.



Leonard Warren Dies at the Met

Audience Aghast as Baritone Is Stricken on Stage

By Sanche de Gramont

Leonard Warren, leading baritone of the Metropolitan Opera, died last night on the stage where he had sung for more than twenty years.

The forty-nine-year-old singer collapsed as he was ending the second act of Verdi's "La Forza del Destino." He fell forward as he was making his exit at 10:05 p.m., and twenty-five minutes later the house physician pronounced him dead, victim of a stroke.

There was an awesome moment as the singer fell. The rest of the cast remained paralyzed. Finally some one in the capacity audience called out "For God's sake, ring down the curtain."

The curtain came down, ambulances were called, and a member of the cast tried mouth-to-mouth respiration. A priest arrived to administer the last rites to the singer, who was a recent convert to Roman Catholicism.

Members of the staff who came from the stage weeping announced that the opera star was dead.

A LAST ROLE—Leonard Warren as Don Carlo in "La Forza del Destino."

hushed consternation by many in the opera house who had come backstage after the curtain was lowered.

The audience were mar

Warren and Renata Tebaldi making her first appearanc this year. Mr. Warren was acknowledged to be the world' best dramatic baritone. He ha a repertoire of twenty-six operatic roles.

A member of the Metropolita staff said Mr. Warren had appeared in perfect health whe he came to sing last night.

At the time he collapsed, M Warren had just finished th aria "O fatal pages of m destiny." He was singing th role of Don Carlo in the oper set in Italy and Spain, and we dressed in the colorful unifor of a Spanish grenadier. Th opera has a tragic ending i which Don Carlo is killed b an erstwhile friend.

The surgeon, in the oper played by Roald Reitan, a baritone, sings to Mr. Warren "E salvo (He's well).

Mr. Warren responds: " salvo, e salvo, O Gioia. (He saved, he's saved, O joy.")

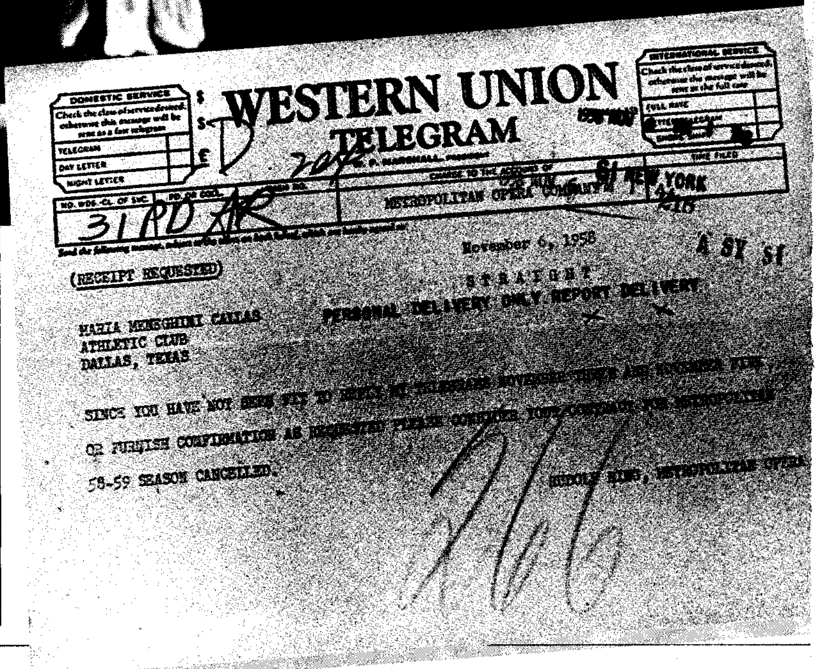
He turned to his left, an prepared to ma which

The Met's loss of this great American baritone, a native New Yorker, was sudden and the second time a singer had died on the Met stage.

METROPOLITAN

Incredibly enough, the career of New York–born Maria Callas (above, in her 1956 Metropolitan debut, in Norma*) included only 21 performances at the Met. She feuded unceasingly with general manager Rudolf Bing, but she was the greatest singing actress of her generation and the Met had to have her.*

Bing blamed his troubles with Callas on her husband and manager, the Italian industrialist Giovanni Meneghini.



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RUDOLF BING, METROPOLITAN OPERA

Bing's firing of Callas, in 1958, made the front pages, but she was back for two Toscas *in 1965, her final performances at the Met.*

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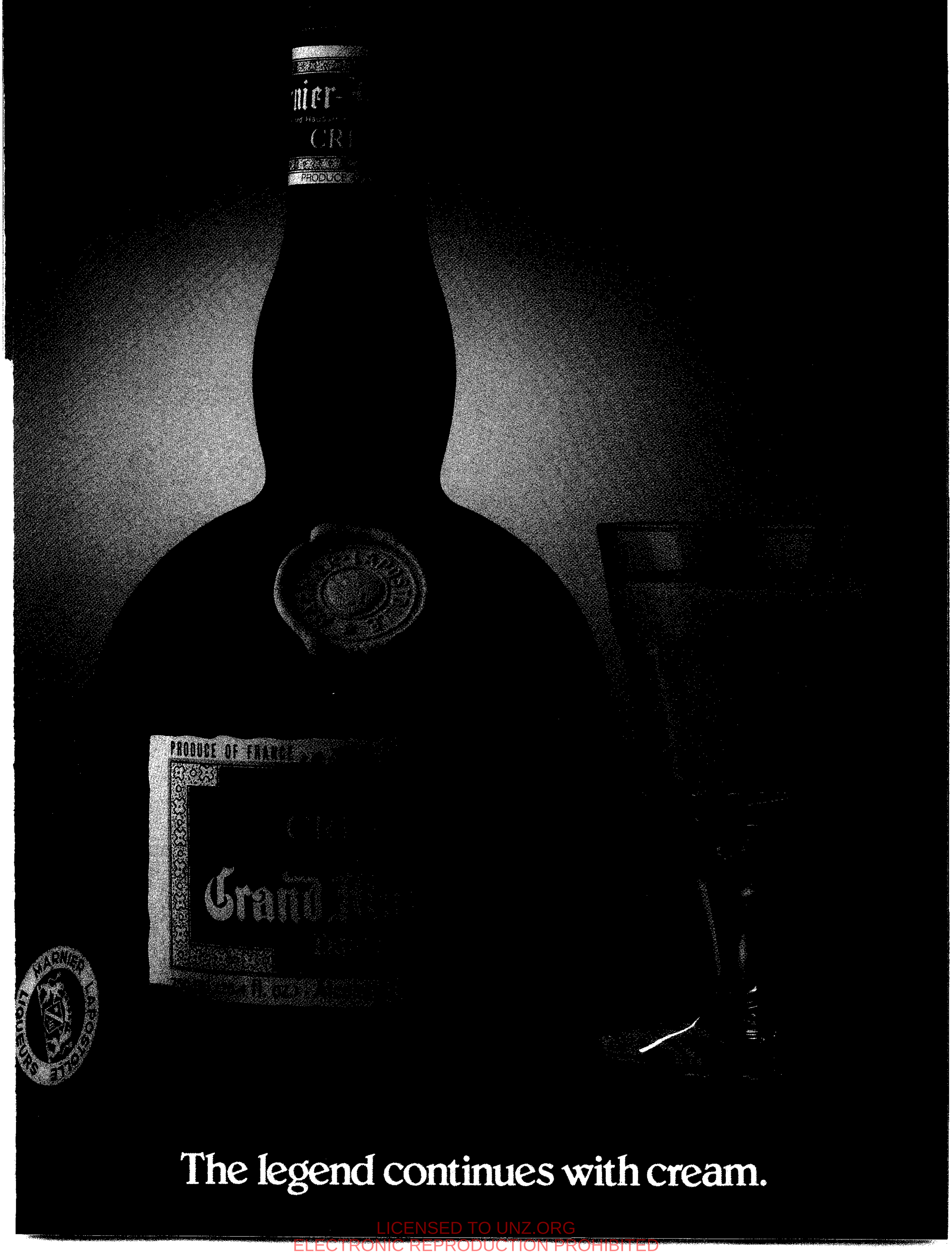
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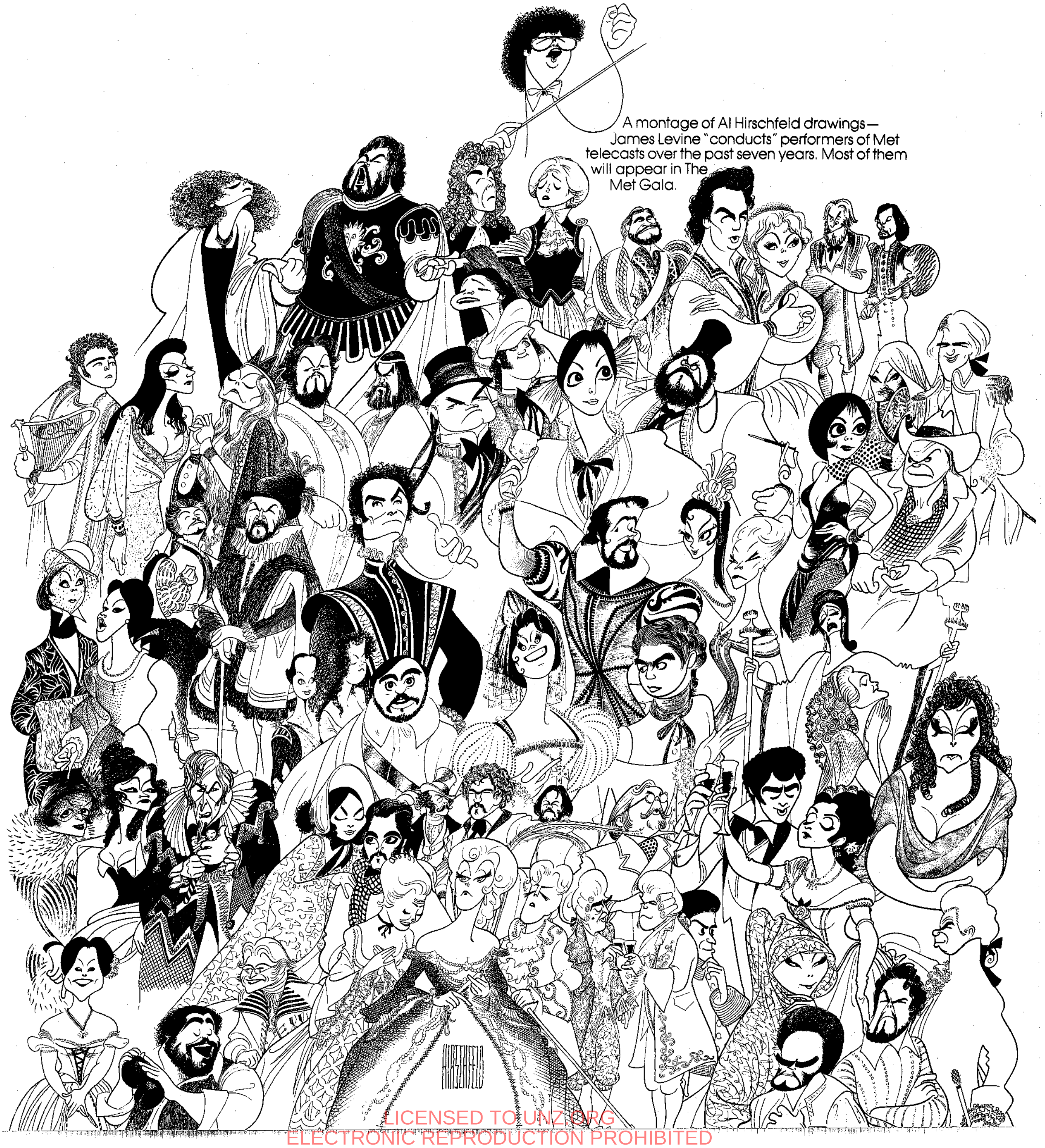
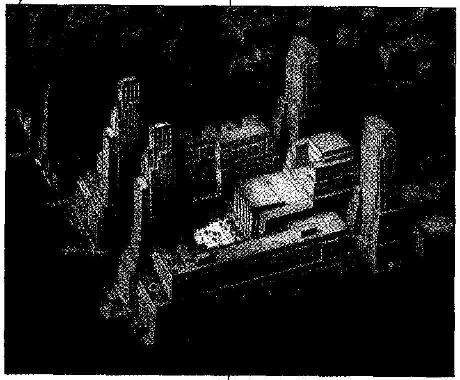


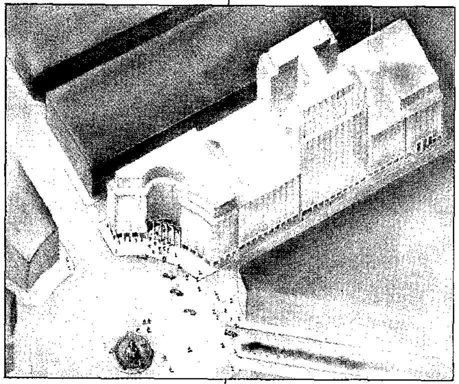
A montage of Al Hirschfeld drawings—James Levine "conducts" performers of Met telecasts over the past seven years. Most of them will appear in The Met Gala.

METROPOLITAN OPERA

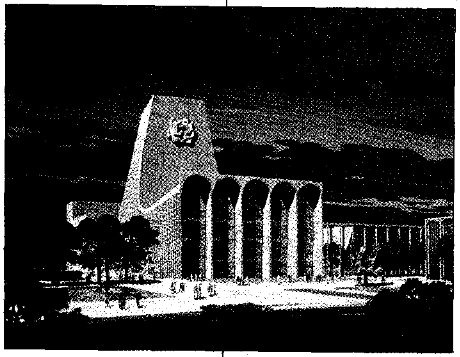
Before the Met finally settled in Lincoln Center, in 1966, any number of plans for a new house were considered.



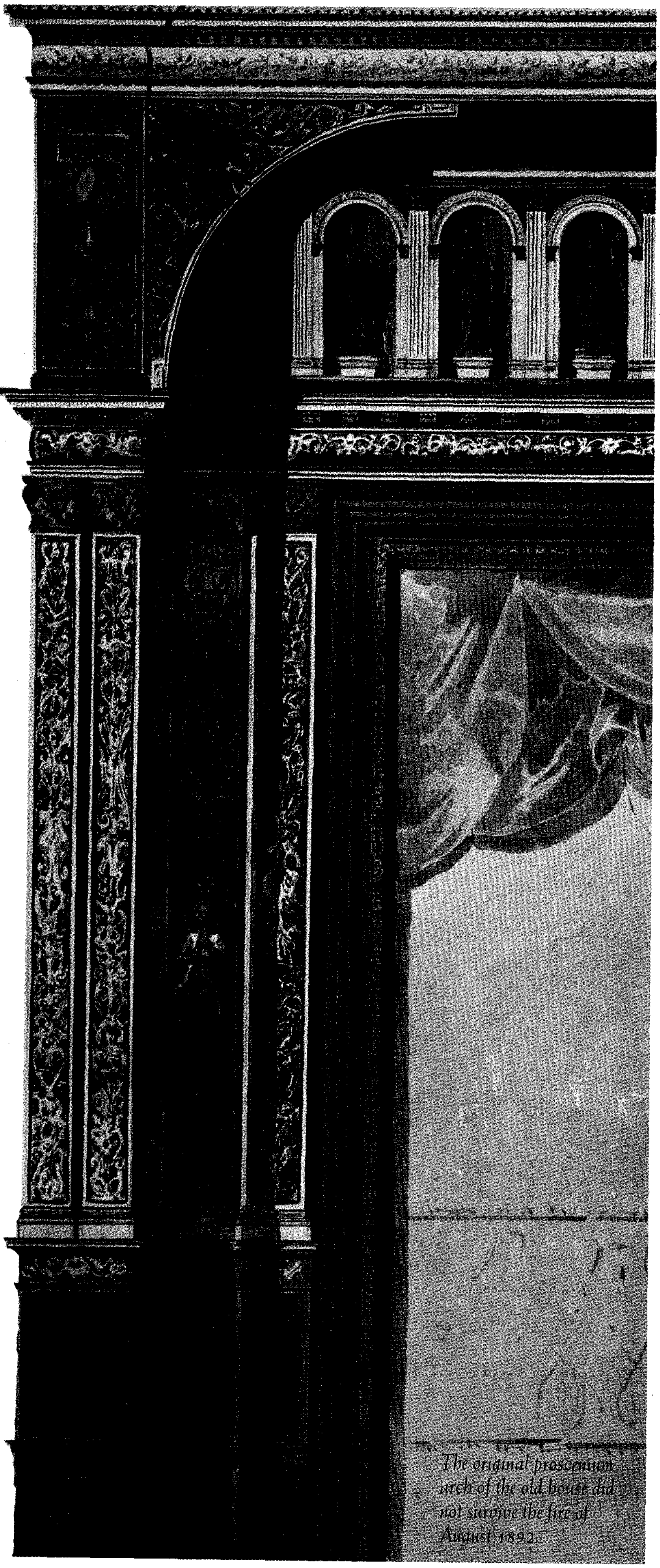
Rockefeller Center would have been Metropolitan Square under a 1929 scheme.



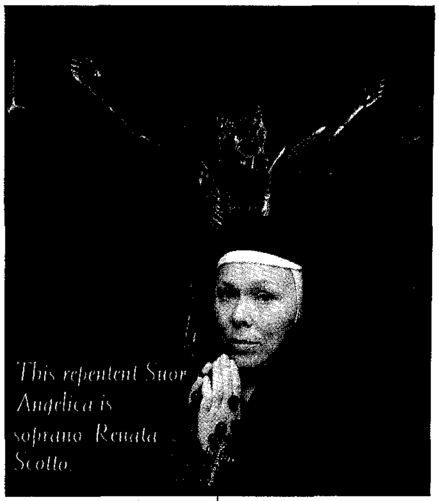
Benjamin Morris designed this Met for Columbus Circle in 1935.



An earlier, more flamboyant Wallace K. Harrison version of the current Met.



The original proscenium arch of the old house did not survive the fire of August 1892.



This repentant Suor Angelica is soprano Renata Scotto.

Edward Steichen captured soprano Maria Jeritza's lubricious Carmen.

Basso Pol Plançon was a turn-of-the-century Méphistophélès.

During a Saturday broadcast of *Carmen*, the tenor, Mario Del Monaco, wrenched my arm so hard that between the lines of dialogue in French, I kept saying in English, "Let me go—my arm is broken."

—RISE STEVENS
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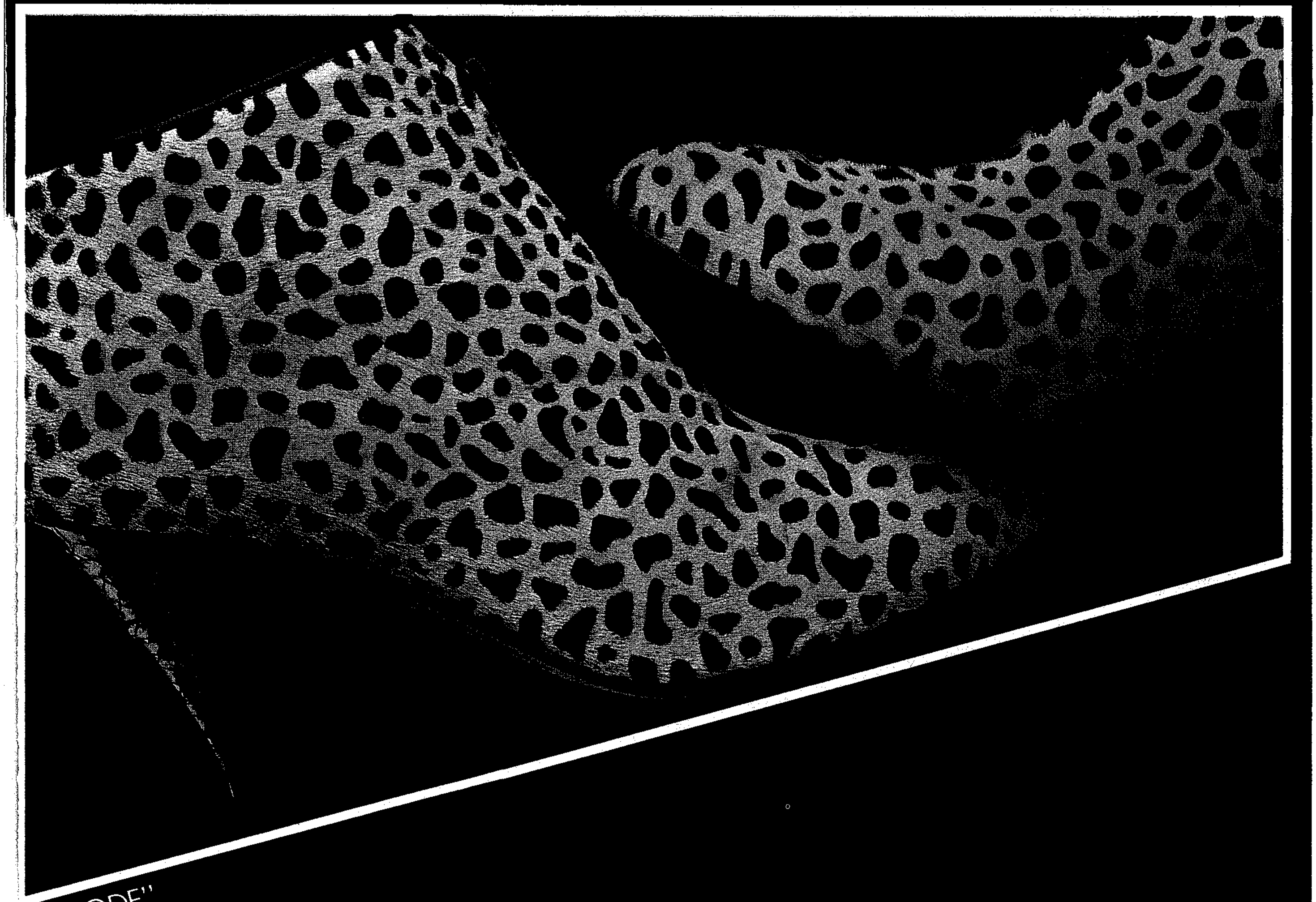


"EXPLODE"

SUSAN**BENNIS**WARREN**EDWARDS**

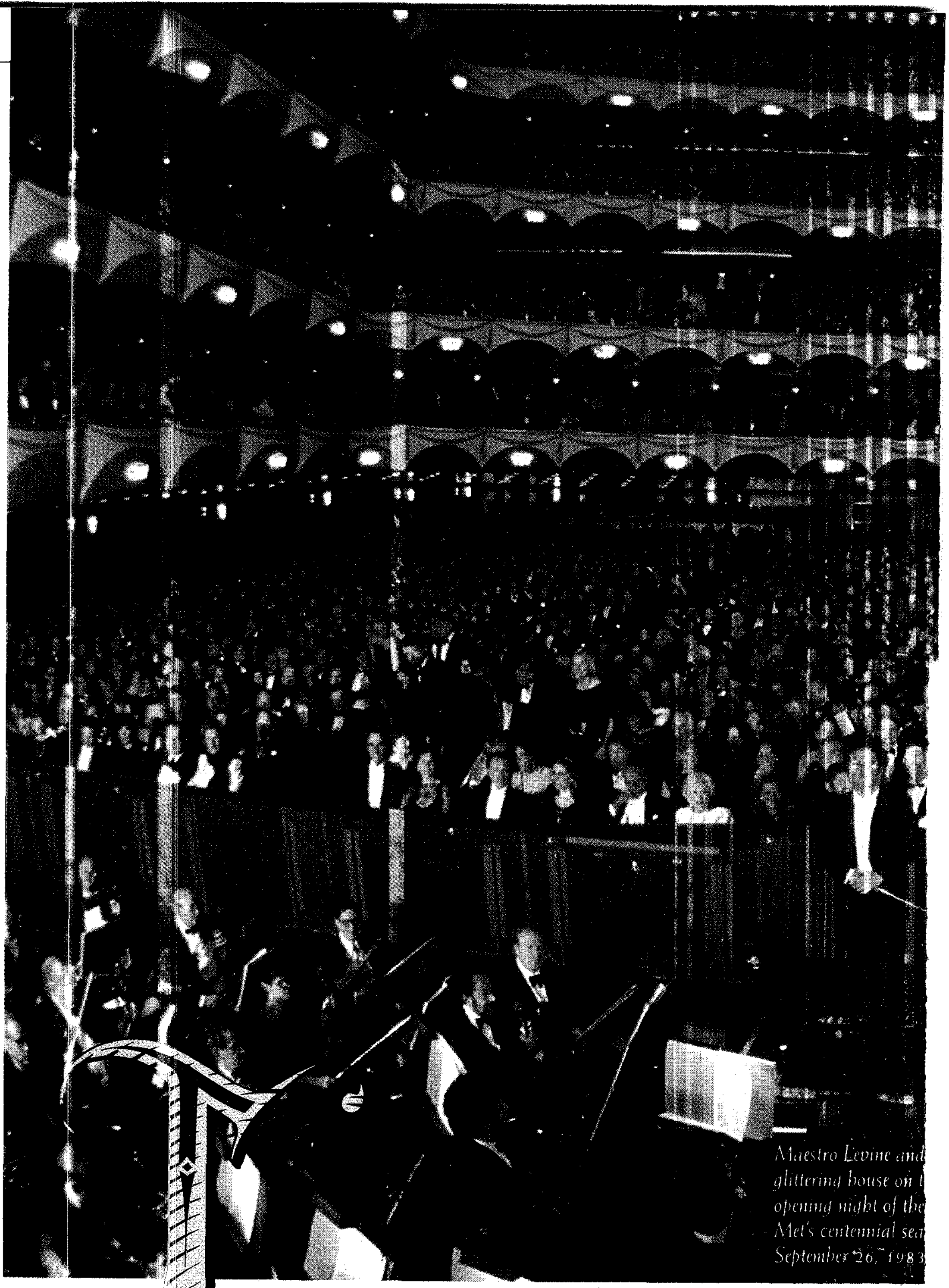
LILLIAN NORDICA

EMMA CALVE

JEAN DE RESZKE

ERNESTINE SCHUMANN-HEINK

ANTONIO SCOTTI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glittering house on t
opening night of the
Met's centennial sea
September 26, 1983

The Met can do what no other house can: It can run all

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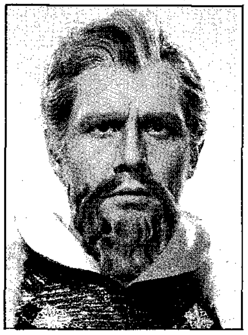
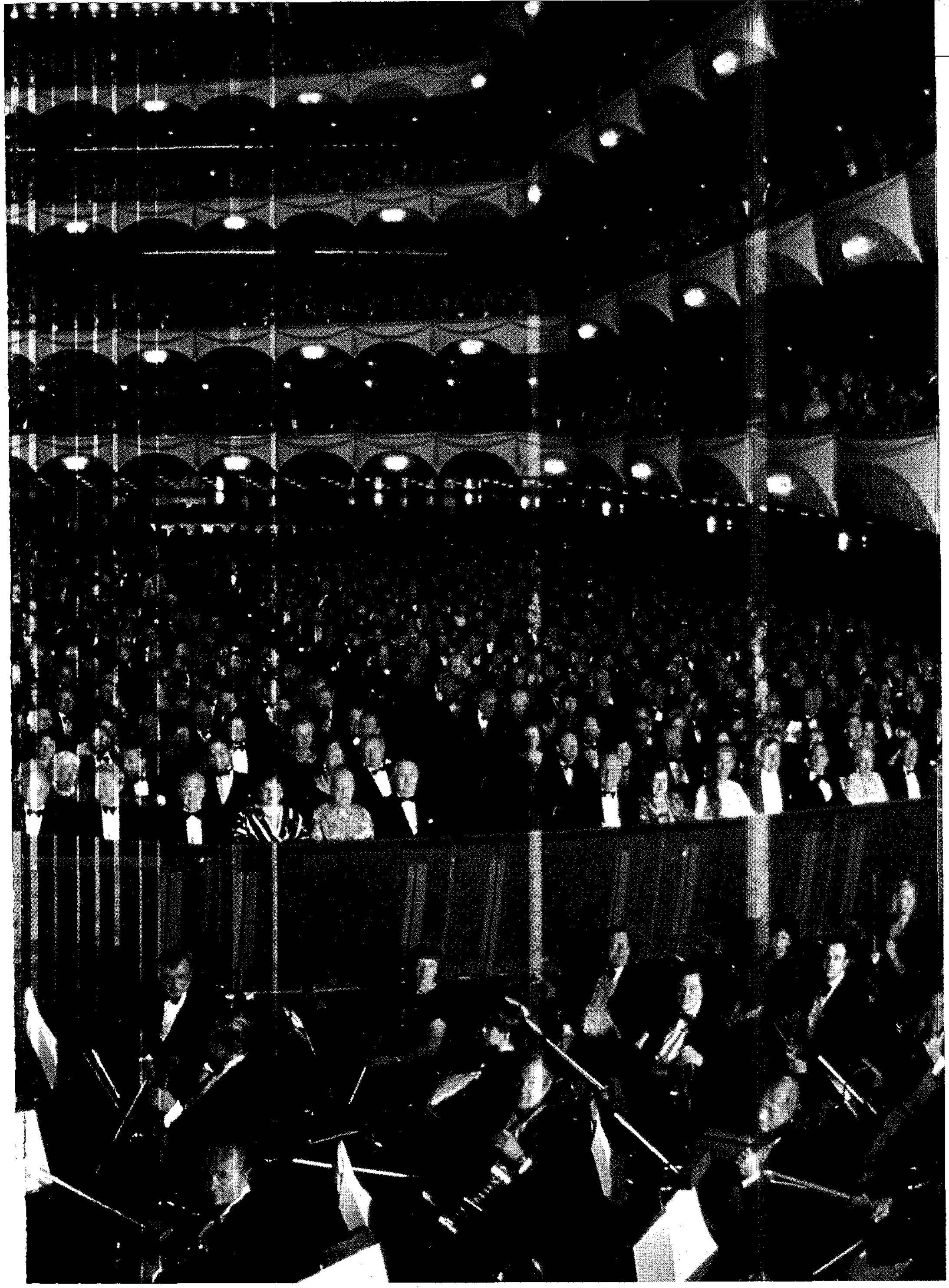
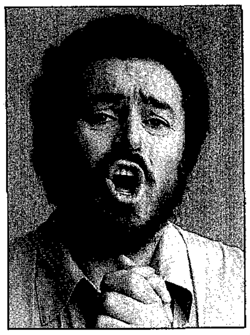
RICHARD TUCKER


CESARE SIEPI

JEROME HINES

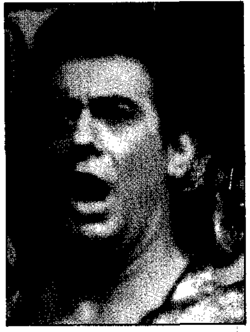


difficult operas—*Götterdämmerung, Elektra, Louise, Wozzeck*—all in one week.
—Virgil Thomson, *composer and critic*

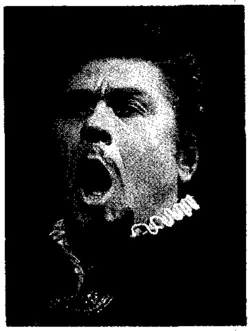


Luciano Pavarotti

Marilyn Horne



Placido Domingo



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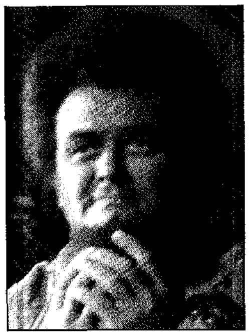
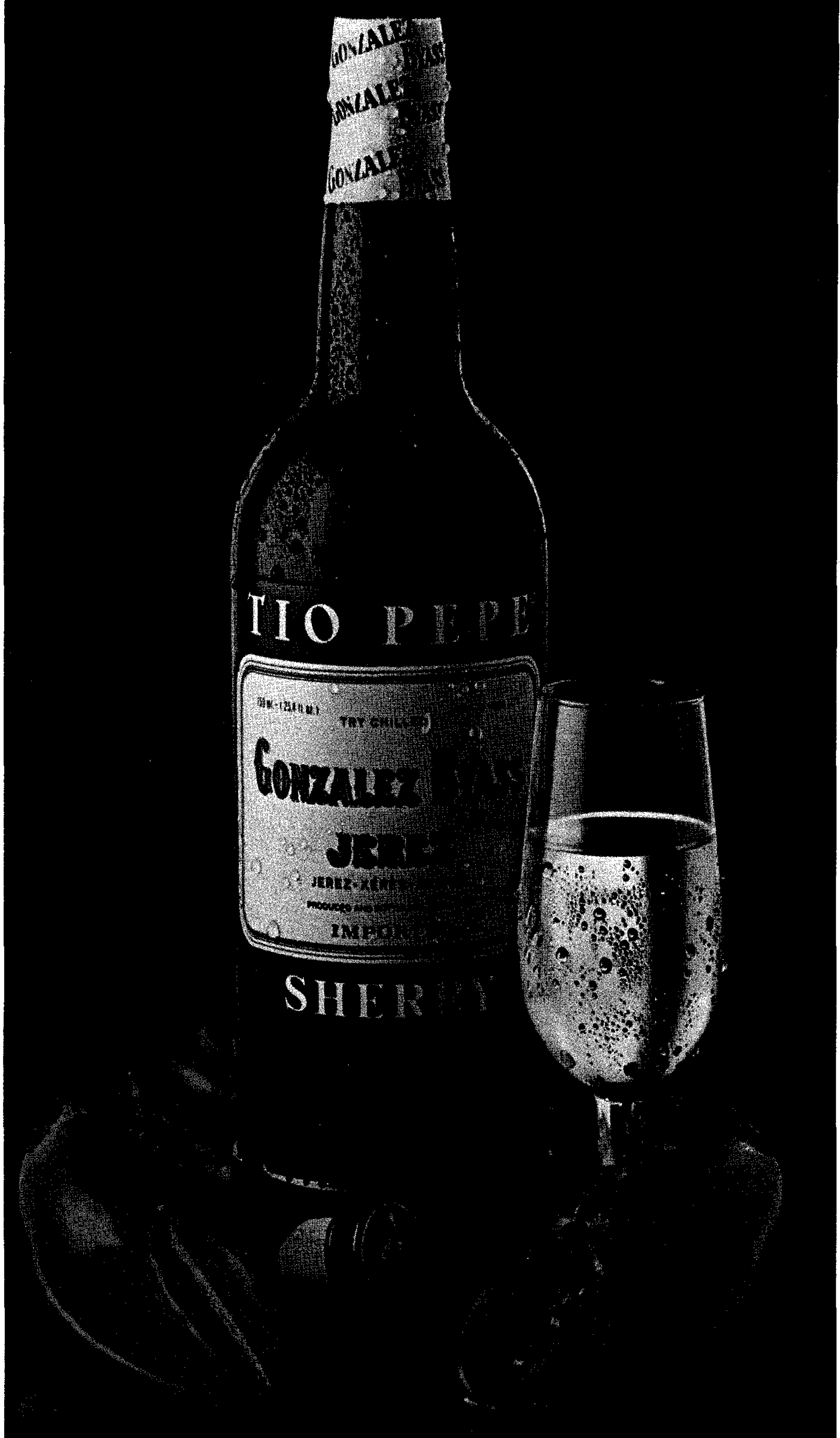


Jon Vickers

Montserrat Caballe



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The Death Of an Idealist

By Linda Wolfe

Who Killed Jacqui Bernard?

Manhattan's Upper West Side is filled with widowed or divorced women who, once their children are grown, live alone but lead lives rich in educational, political, and cultural pursuits. Sixty-two-year-old Jacqueline Bernard was one of them. On the evening of Monday, August 1, she made a date with two other unattached West Side women to see the foreign film *Ways in the Night* at the Cinema Studio and have dinner afterward on Columbus Avenue.

Jacqui, as her friends called her, liked the film—the story of a Polish countess who defies the Nazis—but not the restaurant. She found the service arrogant, the prices high. But there was a reasonable house wine, so the three friends ordered it and spent the evening discussing the film, their summer, and their children. Later, they rode the Broadway bus uptown. Jacqui, who had the farthest to go, got off and entered her co-op apartment, at Riverside Drive between Tiemann Place and 125th Street, shortly after 10 P.M. Sometime later that night or early the next morning, she died.

At first, the police thought she had died of natural causes or an accident. Now they consider her death a murder and are running an intensive investigation. Jacqui's friends, family, and neighbors are also trying to break the case. They've offered a $25,000 reward for information leading to the arrest of the killer and have plastered Jacqui's picture in shops and restaurants on the Upper West Side. But so far, the death remains a mystery—just another of Manhattan's 204 unsolved murders this year.

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gold and silver band with Mexican figures was taken.
All replies confidential.
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Poster: *Seeking clues to a death that at first seemed natural.*

More than the mystery of her death makes Jacqui Bernard's story intriguing. The woman herself was an accomplished, unusual, and somewhat puzzling figure. She was the daughter of a French count, but she chose to distance herself from her origins and live on the fringes of Harlem. She was a social activist, a founder of the highly successful Parents Without Partners, but she cut away from that group to pursue more political—and more left-wing—causes.

Her way of life and her politics may strike some people as admirable and others as foolhardy, but she was unquestionably talented and principled. Her murder has dispirited her many friends in New York. Jacqui was a role model for many of them, a woman who seemed to know exactly how to thrive, not just survive, while living alone.

Up at the 26th Precinct, on West 126th Street, Sergeant John Carroll, who is heading the investigation, sounds energetic and determined. "We're working on the case round the clock. We're touching all bases. Every one." Then his voice turns wist-

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“...In 1956, she founded Parents Without Partners...”

ful. “I just wish one of the bases was the one with someone on it.” Despite a ten-week-long investigation, the police have been coming up empty-handed in their search for Jacqui Bernard’s killer and have precious few clues. “This is going to be a tough one,” Sergeant Carroll admits. “Really tough.”

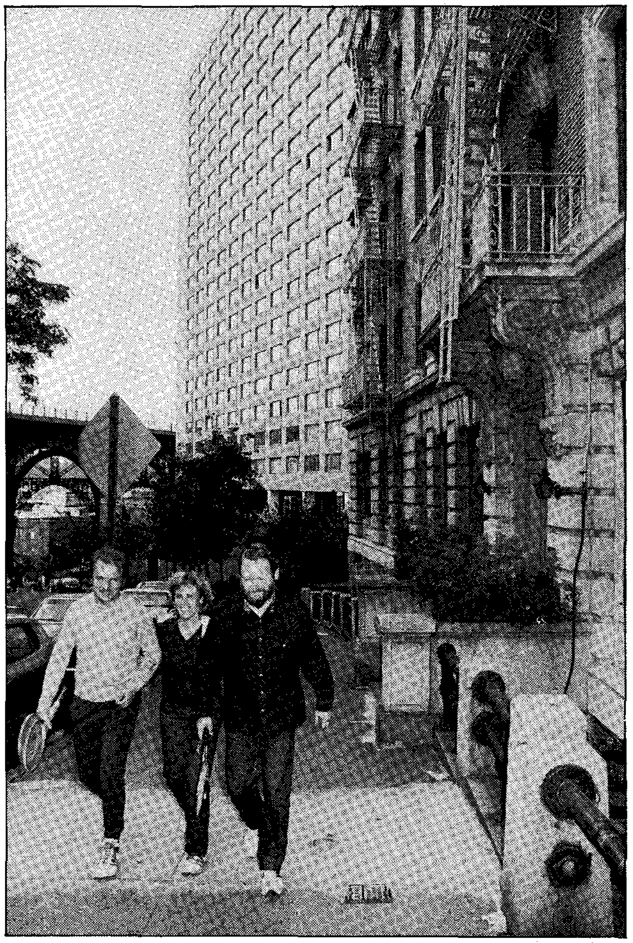
Bernard’s death came to light this way: “At 8:30 P.M. on Tuesday, August 2,” Carroll says, “one of our patrols received a call to go to apartment 4K at 552 Riverside Drive. It seems that Jacqueline Bernard’s sister and brother-in-law had been expecting her for dinner at 7:30 and when she didn’t show up they got worried. So they came uptown. The relatives made the point that Mrs. Bernard was always extremely prompt and also that they’d been worried for some time before 7:30. They’d been calling her and just getting her answering machine.”

Jacqui’s sister, Henriette, and brother-in-law, Robert H. Montgomery Jr., a partner at Paul, Weiss, Rifkind, Wharton & Garrison, had tried to get into the apartment, but the door was locked. So the Montgomerys asked a representative of the co-op board to fetch a spare set of keys. “When they got inside,” Sergeant Carroll says, “they saw Mrs. Bernard. She was lying facedown on her bed.”

There was little to suggest foul play. The spacious co-op hadn’t been broken into—the door and the window locks were still intact. Nor was the apartment in any way disarrayed. Indeed, even the bed on which Jacqui lay was unrumpled. She was wearing a long-sleeved printed bathrobe or housecoat. Beneath it, her legs and feet were bare. Her head leaned on a small pillow. And folded nearby were the clothes she had worn at dinner. It was a peaceful scene.

But in New York, when someone dies without a doctor, the police customarily call in the medical examiner’s office to look over the body. The M.E.’s man thought the death was the result of natural causes. Nevertheless, later that night, a police photographer took pictures of the dead woman and her apartment, and the body was sent—just to be safe—for a medical examiner’s autopsy. “Well, there was a little bit of bleeding by the nose,” Sergeant Carroll explains. “That’s nothing significant in and of itself, but it’s something we like to look into.”

The next morning, the medical examiner’s office called the 26th Precinct and reported that the death was suspicious. The autopsy had found injuries to the neck. “Our report definitely indicated a homicide,” says Chief Medical Examiner Elliot Gross. “The cause of death was fractures of the larynx.” By Wednesday night, detectives were looking for Bernard’s strangler.



Neighborhood: *Jacqui’s co-op (right) and the Columbia complex.*

THE 26TH PRECINCT IS AN anomaly in Manhattan, a tiny, surprisingly pacific outpost that covers 110th to 133rd Streets between St. Nicholas Avenue and the Hudson, including Columbia University. The fact that Columbia is a big part of the precinct seems to make a significant difference. Despite some shabby, notoriously crime-ridden streets in the area, murder is relatively rare. The death of Jacqui Bernard was the precinct’s seventh homicide this year, whereas the 34th Precinct, covering the area above 155th Street, has had 68. But although the murder rate is low, the detection rate is high. Of those seven murders this year, four have already been solved. “And we’ll solve this one too. If anyone can, we will,” Sergeant Carroll says.

Bernard’s friends and relatives are convinced that the police are working hard and effectively on the case, but at the outset there were tensions, disagreements, misunderstandings. “It is my understanding,” says Dr. Helen Rodriguez, a pediatrician and a close friend of Jacqui’s, “that the police were ready to send the body to a funeral home and that it went to the medical examiner’s office only on the family’s repeated insistence.” Mrs. Montgomery confirms this but adds that she did not at the time think her sister had been murdered. She thought an autopsy might show whether there’d been anything wrong with Jacqui, and also, since apparently a pocketbook and watch were missing, whether Jacqui might possibly have had a coronary attack as a result of being mugged on her way home. This would have meant that the events leading to her death, if not the death itself, were suspicious.

Some people think the police should have considered the death suspicious from the start. They say the bathroom showed signs of an intruder’s presence (the police refuse to comment on this). They say also that the robe in which Jacqui was found puzzled them. One woman says, “The robe was made of some kind of slithery nylon or polyester. Jacqui never wore things like that. She always wore cotton. I’d gone shopping for lingerie with her, and I know.” Another says, “It was a hot, muggy night, and the apartment had no air-conditioning. Why would she have been wearing a warm, long-sleeved robe?” To both these women, these are signs that Jacqui’s body may have been tampered with. Dressed up. And that her death ought never to have been thought of as natural or accidental.

Sergeant Carroll, a good-natured, philosophical man, is aware of these criticisms, and he says, “People misunderstand how we go about things. By the time we received the medical examiner’s report, we knew we had a murder on our hands.”

According to some of the people who were close to Jacqui, the police continued to avoid terming the death murder even after the report. Several women interviewed by detectives a few days later were told that the death might have been accidental. Three weeks after it happened, I asked Joel Bernard,

Photograph by Diego Goldberg/Sygma.

Jacqui's son and a professor of history at Colby College, in Maine, if he had any idea who the killer might have been. "I don't know who could have done it," he said. "The only thing I *do* know is that it *was* murder."

Did the police continue to call the death an accident? And if so, why? Carroll says, "Well, it *could* have been an accident. There are ways you can fall and accidentally strangle." But in any event, he goes on to explain, "we like to give the impression that we're keeping things open for a couple of weeks, that a homicide could be a natural death. It's best for reasons of detection."

Whether or not Carroll's men were purposefully trying to sound vague, they had, by the time they set out on their interviews, another reason to suspect that Bernard had been murdered. On the day after her death, the missing pocketbook turned up at a Bronx post office where items dropped into upper-Manhattan mailboxes are collected. The pocketbook contained Jacqui's wallet, emptied of money. It looked as if she had been robbed after all, and a motive for her murder had perhaps been found.

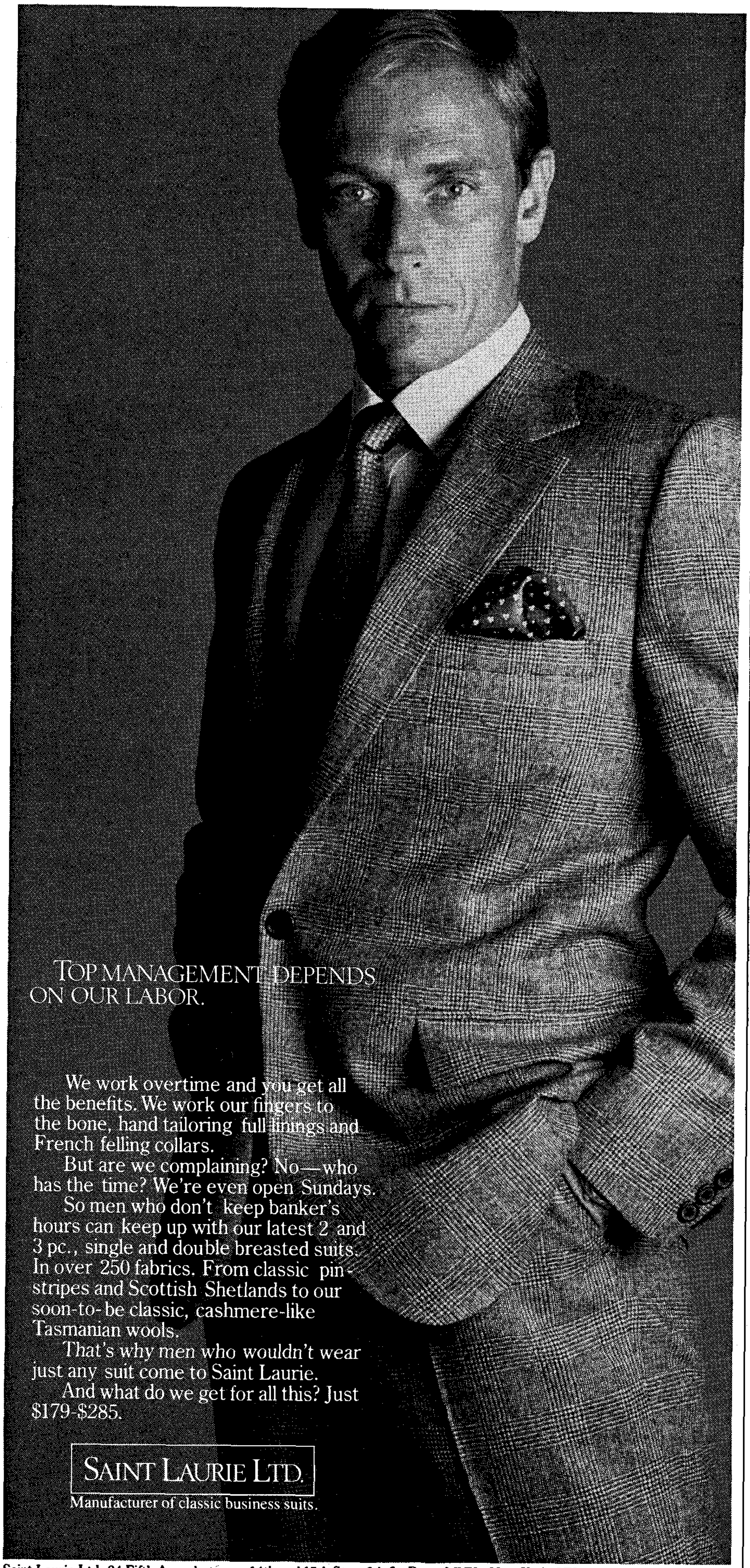
But Carroll isn't persuaded. He thinks she might have lost the pocketbook on her way home—she had an extra set of keys to her apartment. Conceivably, the murderer could have taken the pocketbook and removed the money in order to make it *look* like a robbery.

At any rate, detectives are canvassing the neighborhood, talking to local guards and shopkeepers, and digging into Jacqui's past. They've searched back over that last night and the weeks preceding her death, and they plan to keep going back as far as they have to.

THE SUBJECT OF ALL THIS sleuthing was born Jacqueline de Sieyes, daughter of Count Jacques de Sieyes, a classmate of Charles de Gaulle. De Sieyes was a hero in World War I, wounded three times and cited for bravery while serving in the French artillery and air force. After the war, he married an American woman, and Jacqui was raised in the United States.

De Sieyes served for a time as secretary to the French Embassy in Washington. But Jacqui's parents separated, her father moving to New York, where he became vice-president and treasurer of the Jean Patou perfume company, and her mother remaining in Washington. Jacqui lived with her mother and attended the Madeira School, where years later Jean Harris was to be headmistress.

In 1940, de Sieyes quit his job to become de Gaulle's personal representative in the United States. He lobbied for U.S. recognition of the Free French and helped found France Forever, an organization designed to unite the 150,000 or so French in America. When de Gaulle



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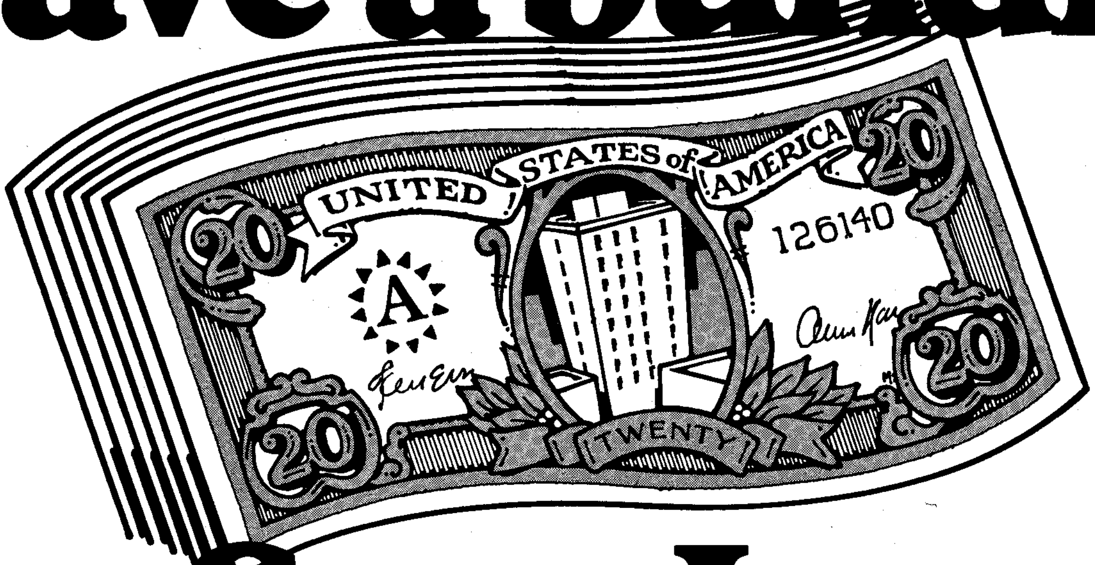

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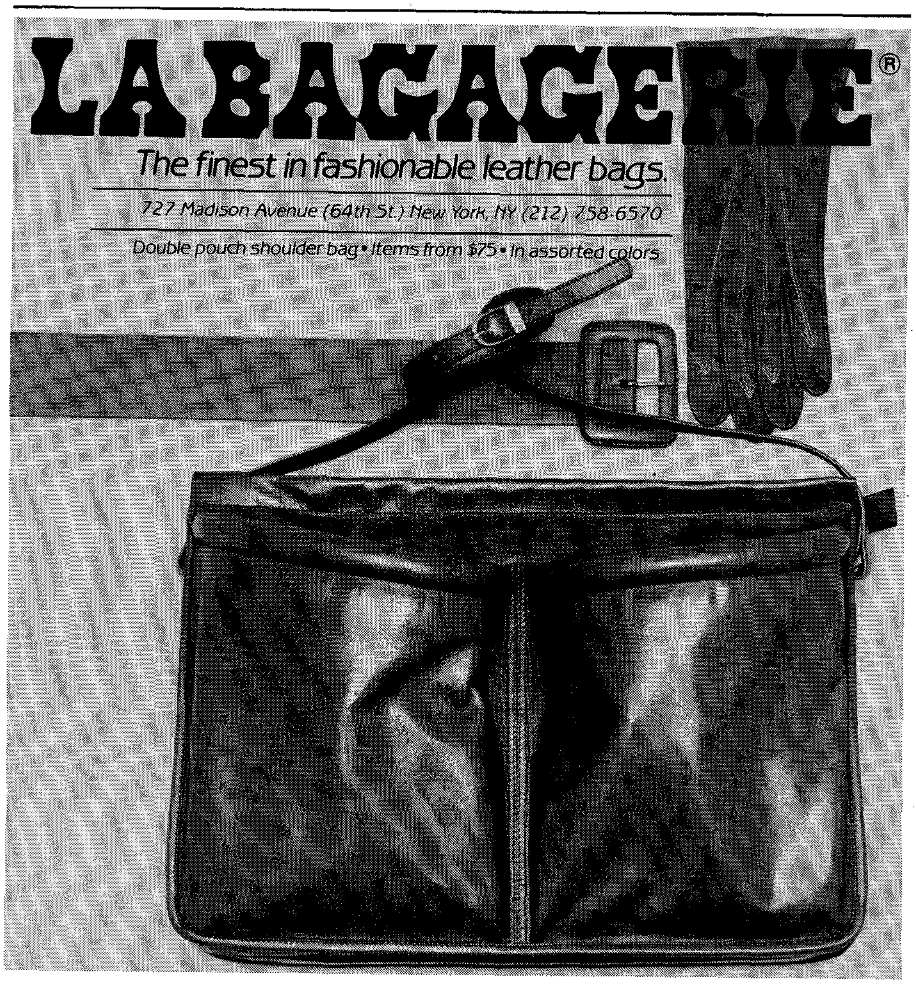

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assumed power, he appointed de Sieyes to an ambassadorial post.

Jacqui, perhaps inspired by her father, was to become as much of an activist as he, albeit with a different bent. Where he was a right-winger, she was a left-winger. Where he was a traditionalist, she was avant-garde. From youth on, she behaved unorthodoxly for women of her time and age—in ways that were eventually to become commonplace among younger generations of women.

She enrolled in Vassar, then dropped out. She transferred to the University of Chicago, then dropped out. Afterward, she went to live in Mexico, where she worked as a journalist. There she met another journalist, Allen Bernard, and in 1942, when she was 21, she married him. In 1945, they had a son, but the marriage soon failed.

Co-founders: *With Jim Egleson, of P.W.P.*

It must have been a hard time for her. Her son lived occasionally with her, occasionally with her husband. And in June 1949, her father died under circumstances every bit as mysterious and tragic as those that eventually claimed her life. He had returned to Paris, and one evening he was found floating in the Seine, his head gashed. The French police at first thought he had been murdered, but an autopsy revealed that he had drowned, receiving the injury after his death. Later, a search of his rooms turned up several letters announcing his decision to commit suicide because of financial worries.

Jacqui, however, had by now become enormously self-reliant. She had gone to work as an advertising copywriter, and in 1956 she started Parents Without Partners. She had been separated for seven years and had become highly sensitive to the difficulties faced by people raising children on their own. During a casual conversation at Jones Beach with Jim Egleson, a divorced friend, it occurred to

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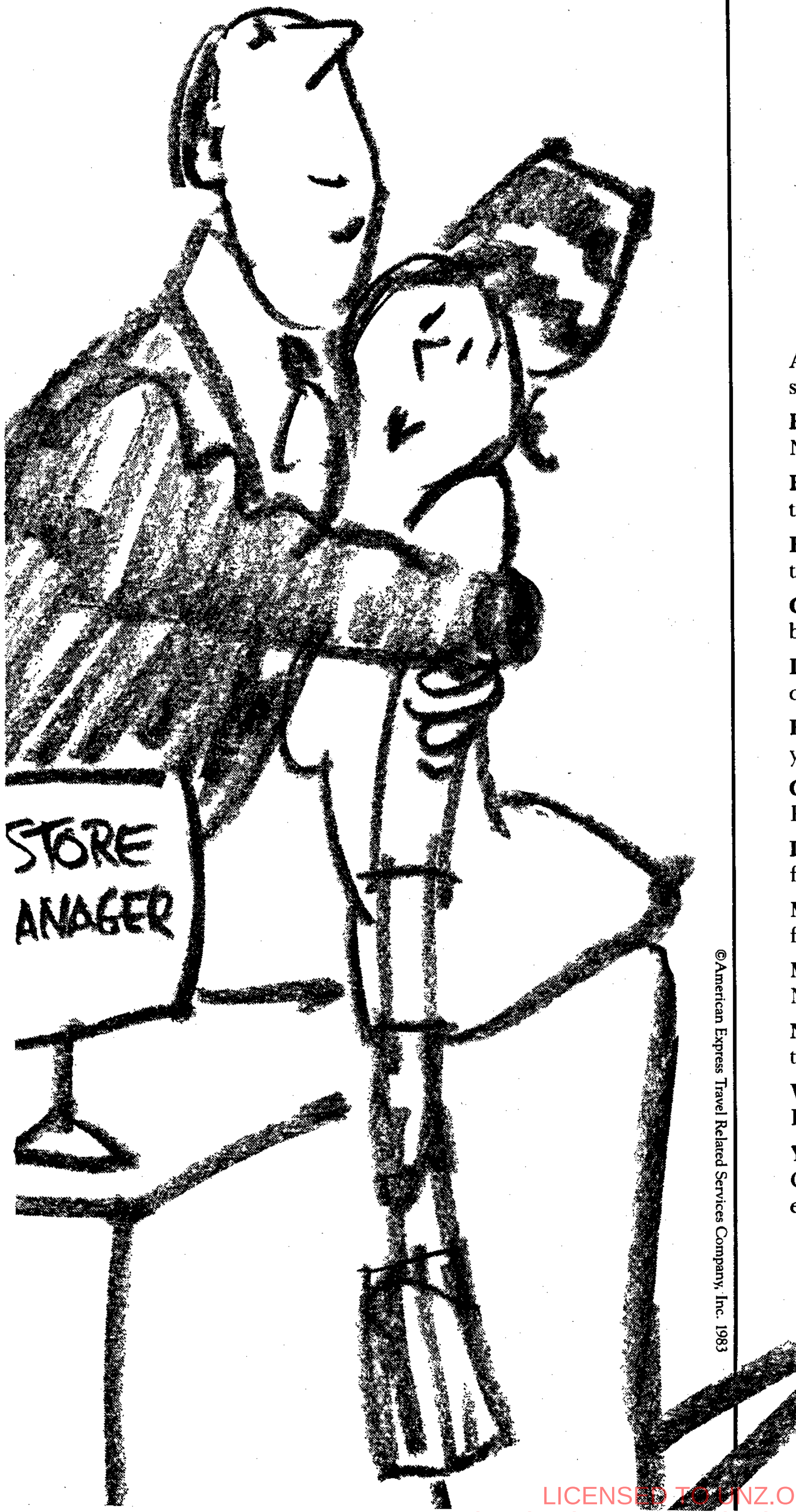

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Benhil Mens Shops, 54 W. 34th St. 244-7973. Benhil, New York's most contemporary mens store.

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David Webb, 7 East 57th St. HA 1-3030. Bold design in chic & exotic jewelry. Houston & Palm Beach.

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Lonia Designs, 55 W. 55th St. 757-2655. Latest high fashion trends in women's clothing and shoes.

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> **“. . . Jacqui was ‘absolutely fearless,’ says a friend . . .”**

her that many single parents would profit from sharing their concerns. The result was an ad that read, “Parents Without Partners: Whether you have your children full time or ‘on visitation’—wouldn’t you like to know others in the same position? To talk over common problems, to develop fuller life for both children and yourself, to hold group discussions with psychologists, lawyers, etc. We’d like to hear from you.” The ad led to the formation of an organization that today numbers 210,000 men and women, with 1,000 chapters in 50 states and Canada.

For the rest of her life, Bernard remained ambivalent about the organization. On P.W.P.’s twentieth anniversary, in 1977, she gave a speech in which she recollected the old days, remarking on how child psychologists used to assert—without any confirming research—that if single parents had a sex life it would be bad for their children, and how marriage counselors used to talk only about how to repair a marriage, not how to survive after it collapsed. In time, said Jacqui, the predicament of the single parent had improved, and “some of the changes . . . surely came through the P.W.P. that Jim and I helped start.”

But Jacqui had always been something of a radical. Indeed, the first P.W.P. ad had been placed in *The National Guardian,* a leftist weekly; later ads and publicity appeared in the New York *Post* and *Times,* and Jacqui soon found herself surrounded by followers who were more interested in meeting—and ideally falling in love with—one another than in altering the society around them. After eighteen months, she abandoned any active involvement with the group. Years later, she was to explain to a Washington broadcaster that she had quit because “I was interested in social change, not a social life.”

IN THE SIXTIES AND SEVENTIES, Bernard’s interest in social change flourished. She became a writer, publishing two books: *Voices From the Southwest,* a collection of profiles of American Indians and Spanish settlers, and *Journey Toward Freedom,* a biography of black abolitionist and feminist Sojourner Truth. *The New York Times Book Review* hailed the latter book for its “unostentatious scholarship” and “intelligent use of common speech.”

Also, Jacqui became an avid champion of groups advocating the rights of prisoners, women, and minorities. She put up bail money for Peter Reilly, the Connecticut youth wrongly accused of murdering his mother, and helped obtain the release from prison of Sal Agron, a teenager known as the Cape Man, who had murdered two boys in a Hell’s Kitchen gang fight. She gave fund-raising parties in support of the 1964 black-voter-registration drive in Mississippi. She marched against the war in Vietnam and in favor of nuclear disarmament. She taught remedial reading and writing at Empire State College. She did volunteer work for the Center for Constitutional Rights, an organization currently suing Reagan over human-rights violations by the *contras* in Nicaragua.

Toward the end of her life, Bernard complained to a friend that she suffered constantly from writer’s block. But as an activist, she experienced no complications whatever. Says Joan Washington, an administrator at the Center for Constitutional Rights, “The woman was a dynamo. She moved right in, knew exactly what needed to be done and how to go about doing it.”

Washington recalls that four years

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A bite of potatoes fried in their skins. A sip of the handsome red wine. Then back to your steak. You carve carefully so that each bite is precisely right. You cut so the last piece is the one you’ve wanted most. And at exactly the right moment, you’re finished. More? No. Just right. You’re not hungry, you’re not full. Maybe some pure Colombian coffee, maybe something sweet.

Your food soul reflects peacefully, happily, about the experience. Life is good and you’ve rewarded yourself nobly.

You’ve had a perfect steak.

ago, the center published a book called *The Pre-Trial Detainees Manual.* Once the book was done, it sat on the shelves—the center didn't know how to bring it to the attention of prisoners and their families. Jacqui solved the problem. "She just came down here, set herself up, and put together an ad campaign for us," says Washington. "She arranged to get students from the School of Visual Arts to volunteer to draw ads for us, and she arranged with someone in the Transit Authority to let us have free ad space on buses and subways. Before we knew it, the manual was a big success."

Sometimes, when there was no organization promoting a cause she was interested in, Jacqui founded one. This was the case with a group called Appalachian Woman Grants for Writers. Designed to encourage southern women to record oral histories or write, Appalwow, as it was called, was administered by a committee recruited by Jacqui. Miriam Schneir—co-author with her husband, Walter, of *Invitation to an Inquest,* about the Rosenberg case—was asked to become a treasurer. She accepted the job, but it troubled her. "I couldn't figure out where the money was coming from," she says. "So I asked Jacqui, but she hedged. Finally, I demanded to know. Jacqui admitted that the money was hers."

Jacqui's involvement in causes continued until her death. Just before her murder, she spent a week in New Hampshire at a civil-liberties conference run by the World Fellowship and two weeks in Cuba at a conference called "Health for All: Twenty-Five Years of the Cuban Experience." Writer Madelon Bedell observes, "Jacqui was an extremely idealistic person. Her causes weren't really political; they were social."

CERTAINLY, MANY PRIVILEGED people share the same ideals as Jacqui. What made her different was that she chose to act out those ideals, to live according to her convictions. In the mid-1970s, she moved from the relatively safe and predominantly middle-class area of 111th Street and Riverside Drive to a far less secure, more economically mixed neighborhood. She bought a co-op on Riverside Drive between 125th Street and Tiemann Place, on the edge of Harlem.

The neighborhood has seen better days. "Things have been deteriorating at a fast clip here," says Susan Baldwin, an editor of *City Limits* magazine and a friend and neighbor of Jacqui's. "The supermarket burned down several years ago, and it hasn't been replaced. And the subway station is a disaster area. One of the escalators got ripped up in March, and it still often doesn't work."

It is also a dangerous neighborhood. Says liquor-store owner Nat Kaplan,

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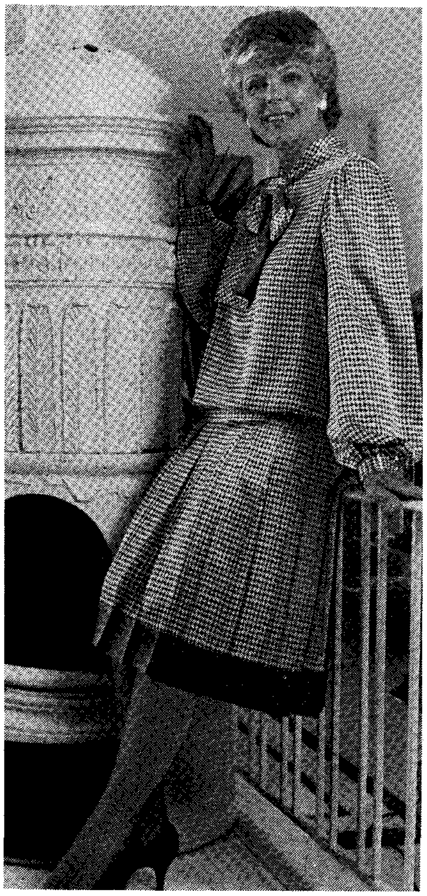

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“...Friends think Jacqui may have known the killer...”

who just retired after 25 years there, “You wouldn't believe some of the things I've seen happen around here. This is the kind of neighborhood where you *always* have to look over your shoulder.” Poet and playwright Eve Merriam, a friend of Jacqui's who once lived in the area, says, “I was appalled when Jacqui decided to move up there. I had just made up my mind to move out. I told her this was one scary place.”

But the neighborhood isn't altogether deteriorated. On Jacqui's block, in fact, Columbia University maintains a mammoth, sparklingly modern apartment complex for university-related personnel. William Sloane Coffin lives in one of the towers. So does William Sullivan, the last U.S. ambassador to Iran, and his wife, Marie. “Is the neighborhood safe?” asks Mrs. Sullivan. “Well, it's a lot safer than Iran.”

The towers, of course, have doormen. Jacqui's co-op, a tiny building, does not. But according to one tower resident, “the co-op people picked up benefits when the towers went up. A lot of them were ready to move out but stayed on because Columbia agreed to contribute to the cost of guards on the block. It made the co-op people feel secure.”

Di Sieyes: *Another kind of activist.*

Jacqui certainly felt secure. “She was absolutely fearless,” says Susan Baldwin. “She rode all over town on her bike. And when she wasn't using the bike, she'd take public transportation. Mostly buses, but sometimes the subway too. She felt that if people like us gave up on the subway, it would really just go to ruin.”

One reason for Bernard's relaxed feeling may have been that the streets near her co-op still have something of a small-town feeling. The shops are small, the merchants gossipy. On summer evenings, boys play basketball on Tiemann Place, mothers with babies linger in doorways, and old men push dominos at a table in front of the El Morro Social Club. Says Otis Davis, manager of Tiemann Cleaners, “People here all know one another. And they look out for one another. If they see someone walking alone at night, they'll walk them home and see them safely inside.”

Jacqui was very well known. “Even the people at the social club knew her,” says one of the friends who helped to distribute the reward notice. “We weren't planning to give them a leaflet, but a man there asked for it. ‘Oh, I knew her, she was a *lovely* woman,’ he said.

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You see, she had the ability to make contact with people of every kind."

Clearly, she was extremely friendly. Nat Kaplan, the liquor-store owner, says she always took time to chat with him. "Of course, we didn't always agree about politics," he adds. "She was in my store the Monday before she died—she'd just come back from Cuba, and I was telling her what a beautiful place the United States was. She wasn't too happy with me." Iretha Fletcher, who runs a local flower shop, says, "She was nice to everyone. She blended right in with the neighborhood."

Bernard did blend in with the neighborhood. Indeed, she seems almost to have identified with its poorer residents. Nat Kaplan says she rarely bought French wines. "She bought mostly in the $3-to-$3.50 category. Italian wines or Bulgarian ones." Davis, whom I asked about the kinds of clothes Jacqui wore, says, "Well, what she brought to me were embroidered dresses—Mexican—and dashikis." And at the Columbia Fruit & Vegetable store, the Korean manager recalls, "She used to shop here for collard greens. Sometimes mustard greens, but mostly just collard greens. That's all I remember her buying."

BERNARD ONCE REFERRED TO being married as being "trapped," and she never remarried. Bill Price, a retired newspaperman and a friend of Jacqui's, says, "She was keenly aware of the problems in the marriages of some of her friends, and it gave her a reluctance." Nor did she have any love life when she died, according to all the friends I interviewed. "She'd had close attachments with men in the past, but not in the last few years," says biostatistician Livia Turgeon, one of the two women who were with her the evening before she died.

Jacqui didn't feel sorry for herself about being unattached, though. Eve Merriam says, "She was one of the most sweetly independent women I have ever known. It was a pleasure—and so unusual—to be with a woman living alone who wasn't always talking about men and how to find them."

Like Merriam, most of Bernard's friends felt not merely affection but admiration for her. "She was a role model for many women," says Livia Turgeon. "She was full of energy. She was almost never downcast. She had innumerable interests and skills. And she always made you feel by her example that a woman on her own could lead a rich, full life."

One of the things that impressed her friends was that, in her fifties, she went back to school. She had decided to pursue a new career and become a medical anthropologist. But she still lacked her undergraduate degree, so she

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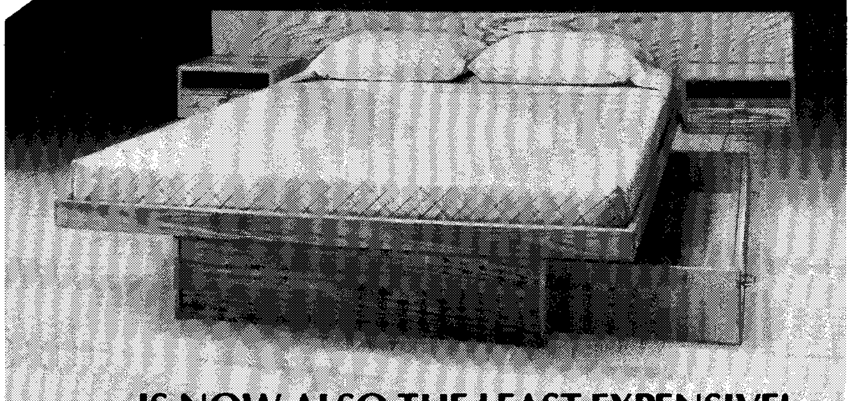

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enrolled in the New School. In June, two months before she died, she finally got her B.A.

Bernard was never at a loss for ways to spend time. Livia Turgeon recalls, "When Jacqui called to make a date, she'd always have something interesting in mind to do. We'd go to the Irish Rebel Theatre, way over on Tenth Avenue, or way downtown to the Film Forum, or to the Brooklyn Botanic Garden to see an exhibit on herbal medicine."

In the summer, when she wasn't traveling, Jacqui spent her weekends at Davis Park, on Fire Island, where she had a share in a house with a group of other women and men, many of them in publishing, television, and the arts. She'd go clamming and kayaking and exploring along the national seashore. John Baker, editor-in-chief of *Publishers Weekly* and one of the house sharers, says, "She was enormously vital. When other people were just stretching out on the beach, she'd be off hiking or making improvements in the house."

She was forever making improvements in her life as well. She learned to do carpentry and built all the many bookshelves in her co-op apartment. She learned how to fix her own car. She took up mountain climbing and backpacking. And she developed a keen interest in ecology.

Jacqui's friends say that despite her idealism she was no patsy. "She could be abrasive," recalls Miriam Schneir. "She was a very forceful woman," says Madelon Bedell. Bedell is a biographer, author of *The Alcotts,* and observes, "It's no accident the way biographers choose their subjects, and I think the best description of Jacqui is one she herself used to describe Sojourner Truth: a "powerful personality . . . strong-minded opinions and no-nonsense behavior."

And she had her peculiarities. "At the house," says John Baker, "she'd cast a very hard eye at anyone who touched any of her food. Nothing terrible, but a bit out of the communal spirit of the place. And in all fairness, she did have a certain self-righteousness, an air that she was doing more than others." Writer Louise Bernikow, author of *Among Women,* says, "There was something unpredictable about Jacqui. Sometimes she'd be very enthusiastic, and then suddenly she'd be very remote."

Might these qualities have led her to make enemies? Jacqui's friends think not. And yet she was a very private person. Few of her friends knew about her aristocratic origin—even Livia Turgeon, who had known Jacqui for twenty years and been a close friend for ten, says, "I knew she had some money, and I knew her father had been a highly decorated French officer, but I never knew he was nobility." Bill Price, who knew Jacqui for twelve years, says, "I never knew until after she died that she

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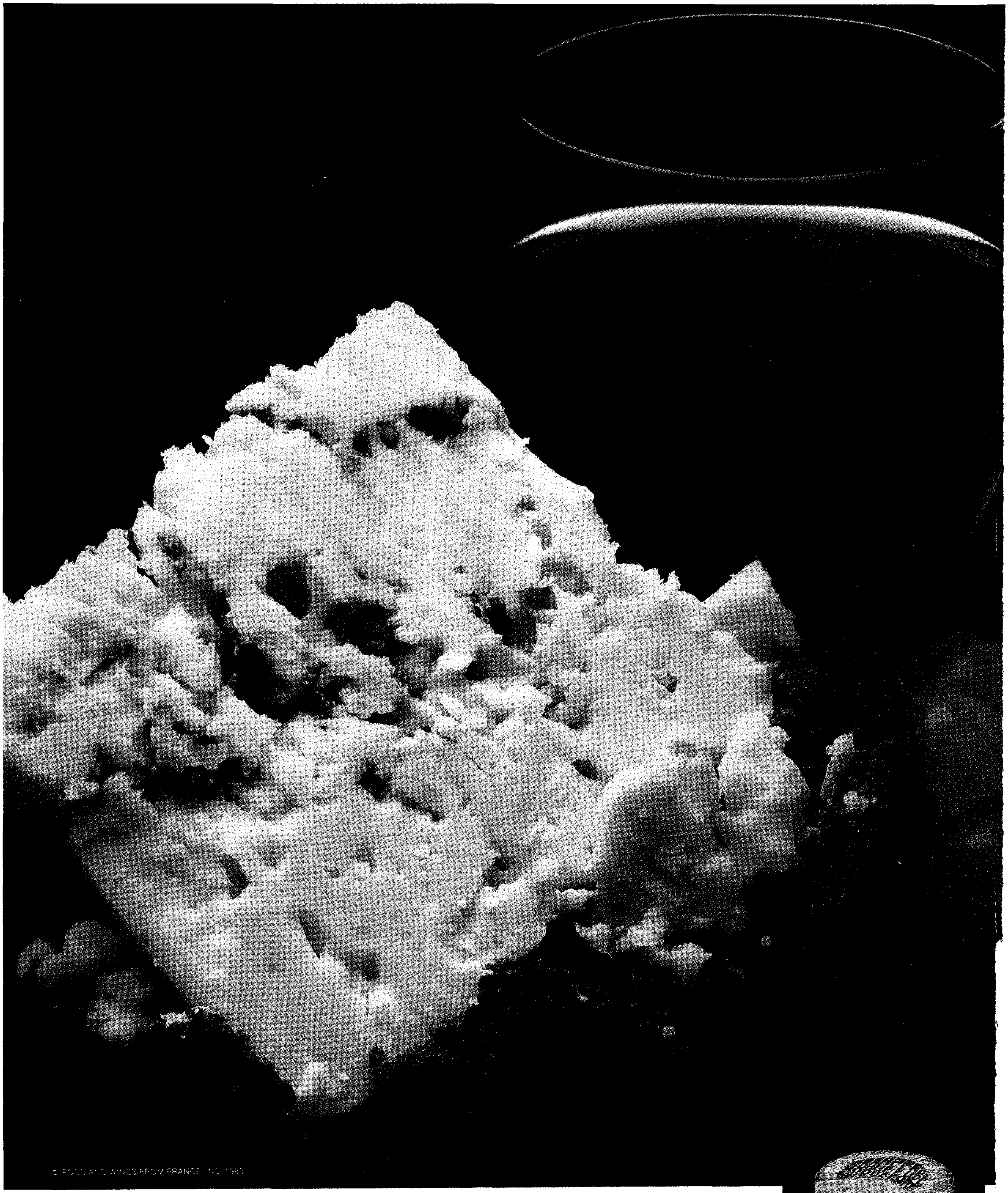

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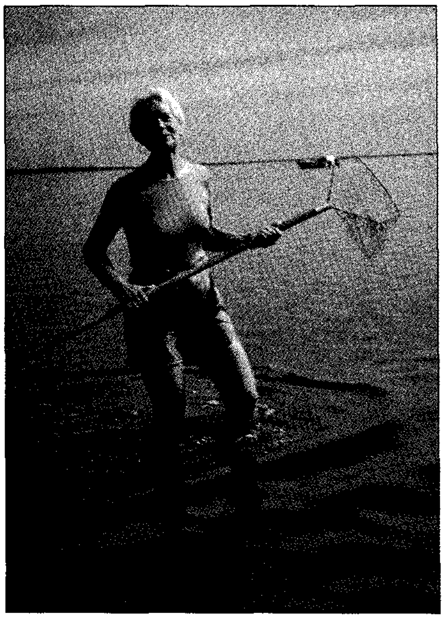
had founded Parents Without Partners." Louise Bernikow, who knew her for ten years, says, "There was something unknowable about her. She always struck me as the kind of person who could suddenly disappear, who could one day just pack up her bags and move to the farthest reaches of Alaska."

In her final days, Jacqui was still yearning to make improvements in her life. She was in therapy. She'd been in therapy years before, saying it was because she was "an emotionally confused middle-class professional," and perhaps she still felt that way. Furthermore, she had been accepted into a doctoral program at the New School and was planning to start courses in the fall. On her last weekend on Fire Island, she made shelves to spruce up the bathroom, and she told friends that she was rebuilding her work space at home, in the hope that if she made it more efficient she could at last conquer her writer's block.



At Fire Island: *Exploring the seashore.*

She was, in those final days, very much looking forward to life. Her son and daughter-in-law were expecting their first child in late August, and the prospect of being a grandmother enthralled her. Two days before she died, she ran into Susan Baldwin, who has a three-year-old daughter. Jacqui said she wanted to get together with them for practice at handling little children. "I plan to be with my daughter-in-law at the baby's birth," she said.

On August 31, her daughter-in-law gave birth to a girl. But Jacqui Bernard was dead.

WHO COULD HAVE KILLED her, and why? Could her political activities have had anything to do with her death? One man who knew her believes they did. "Her death is so suspicious," he says. "More than anything it reminds me of the still unexplained death of Terry Santana, the woman involved with Salvadoran politics who got killed in New York last year."

Most of Bernard's friends believe her murder was not politically motivated but was the work of someone who intended merely to rob Jacqui. "Maybe he demanded money, and she wouldn't give it to him," says Helen Rodriguez. "Maybe she caught him trying to steal, and he got frightened," says teacher and longtime friend Evie Silverman.

Some friends and neighbors think Jacqui was followed into the apartment, or she walked in on the intruder. "He probably pushed her inside," says Otis Davis, "or was there when she came home." But others think this unlikely. "She had to have admitted the person," points out Chris Cowap, vice-president of Jacqui's co-op. "After all, she had changed her clothes after she came home."

Would she have admitted a stranger? Nat Kaplan says, "She was so trusting. Too trusting. She'd ride around on her bike with her pocketbook hanging off her shoulder. I was always telling her to be careful, and she'd always look at me as if I were just a sourpuss." But closer friends say she was not so naïve. They conclude that she may have known the killer—which would explain why she didn't struggle. Says Livia Turgeon, "She probably wasn't at all afraid of the person. All I can think of now is the look of terror that must have come onto her face when she realized what was going to happen."

Everyone who knew Jacqui is obsessed by the murder and speculates constantly about it. But the police, so far, don't have a theory. Says Sergeant Carroll, "It could have been done for robbery, or it could have been done for some other motive, one we haven't uncovered as yet. And the killer could have been a stranger, or he could have been someone known to her. He could have pushed his way in or been there when she came home, or he could have had keys. Maybe he found a spare set, or maybe he had the keys legitimately. Maybe she'd given him a set. It could be any one of these scenarios."

In the meantime, Jacqui's killer is still on the loose, and Jacqui's friends are trying to stop thinking about the murderer and concentrate on paying tribute to her. Two memorial services have already been held—one on Fire Island, another at Riverside Church—and there will be a reading from her works in Westbeth this week. In addition, the Fire Island group has taken up a collection, and the money will benefit the national seashore, which Jacqui loved so well. It will be used, they say, for a bench or a nature-walk marker in her name. ■

Photograph by Diego Goldberg/Sygma.

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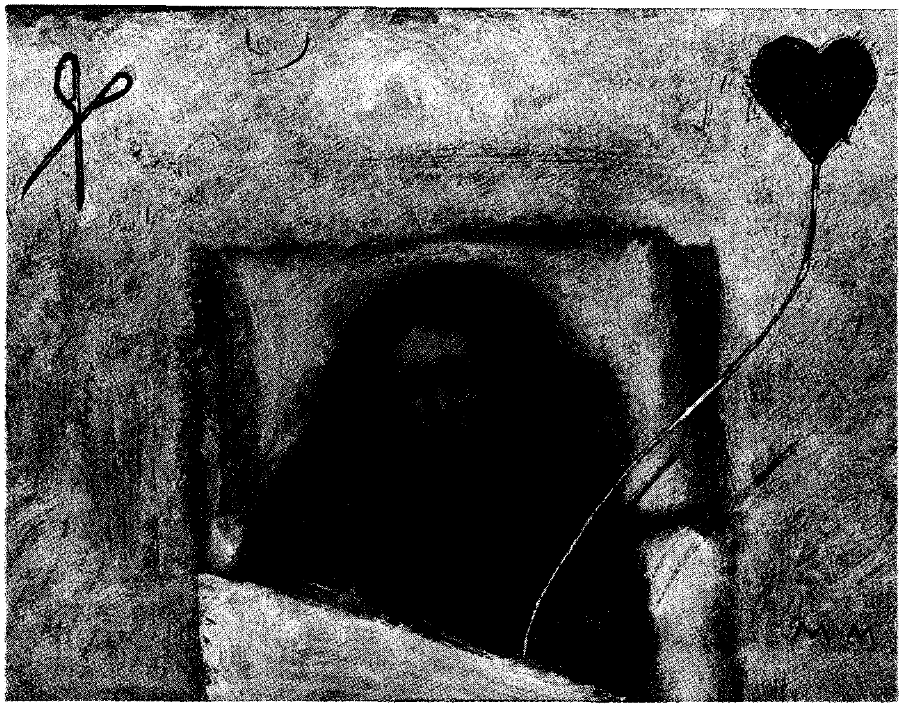

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ALMOST 70 YEARS AGO, THE GREAT NEW York jurist Benjamin Cardozo declared, "Every human being of adult years and sound mind has a right to determine what shall be done with his own body; and a surgeon who performs an operation without his patient's consent, commits an assault for which he is liable in damages." With these words, Cardozo placed the patient, not the doctor, at the center of medical decision-making.

Since then, the medical world has joined with technology to produce treatment options undreamed of by Cardozo. But along with the medical miracles have come questionable side effects. The human body can now be kept going when major body systems break down, when the brain is severely damaged, and even when consciousness is irretrievably lost. In such circumstances many people feel they would not want their lives prolonged by medical intervention.

Can you legally refuse life-sustaining treatment? In New York the major case to address this issue is *In re Eichner*. Brother Joseph Fox, being operated on for a hernia at 83, experienced cardiac arrest, lost oxygen, and suffered substantial brain damage. He went into a coma and was quickly put on a mechanical respirator. Doctors told Father Philip Eichner, Brother Fox's superior, that the coma was irreversible. Father Eichner, following Brother Fox's previously expressed wishes and in accord with Brother Fox's relatives and the teachings of the church, asked that the respirator be unplugged.

The hospital refused to do so without court authorization. Father Eichner went to court, setting the stage for a landmark ruling by the Court of Appeals, the state's highest tribunal.

Judge Sol Wachtler, writing for the court, found that Brother Fox had unambiguously stated, in his conversations about the Karen Ann Quinlan case, that he did not want any such "extraordinary business" done for him should he ever be in such circumstances. The conversation was tragically prophetic: Brother Fox suffered the same fate as Quinlan after his hospitalization.

The court ruled that Brother Fox's wishes, expressed while he was of sound mind, had to be followed by the hospital. The law, Judge Wachtler wrote, "identifies the patient's right to determine the course of his own medical treatment as paramount to what might otherwise be the doctor's obligation to provide needed medical care." Once it was established—by clear and convincing evidence—that Brother Fox did not want to be maintained in a vegetative state by a respiration machine, use of that machine had to be discontinued.

Several legal principles emerge from this decision. First, the court confirmed Cardozo's dictum that the adult patient has the right to choose whether or not he will receive medical treatment. The patient has the right to refuse treatment, and this right extends to life-sustaining procedures as well as to lesser medical interventions. This right is the *individual patient's* right: He does not need family, spouse, or doctor's agreement. Finally, the individual's decision to forgo life-prolonging treatment is effective even after he is unconscious, *as long as his decision was previously expressed clearly and unambiguously.*

As a corollary to these rights, it is worth noting that a citizen cannot be kept in a hospital against his will. If you are in a hospital that will not honor your treatment wishes, you have the right to leave. The hospital may insist that you acknowledge in writing that you are leaving at your own risk, so that it will be protected from any claim arising from your leaving, but you cannot be held prisoner there.

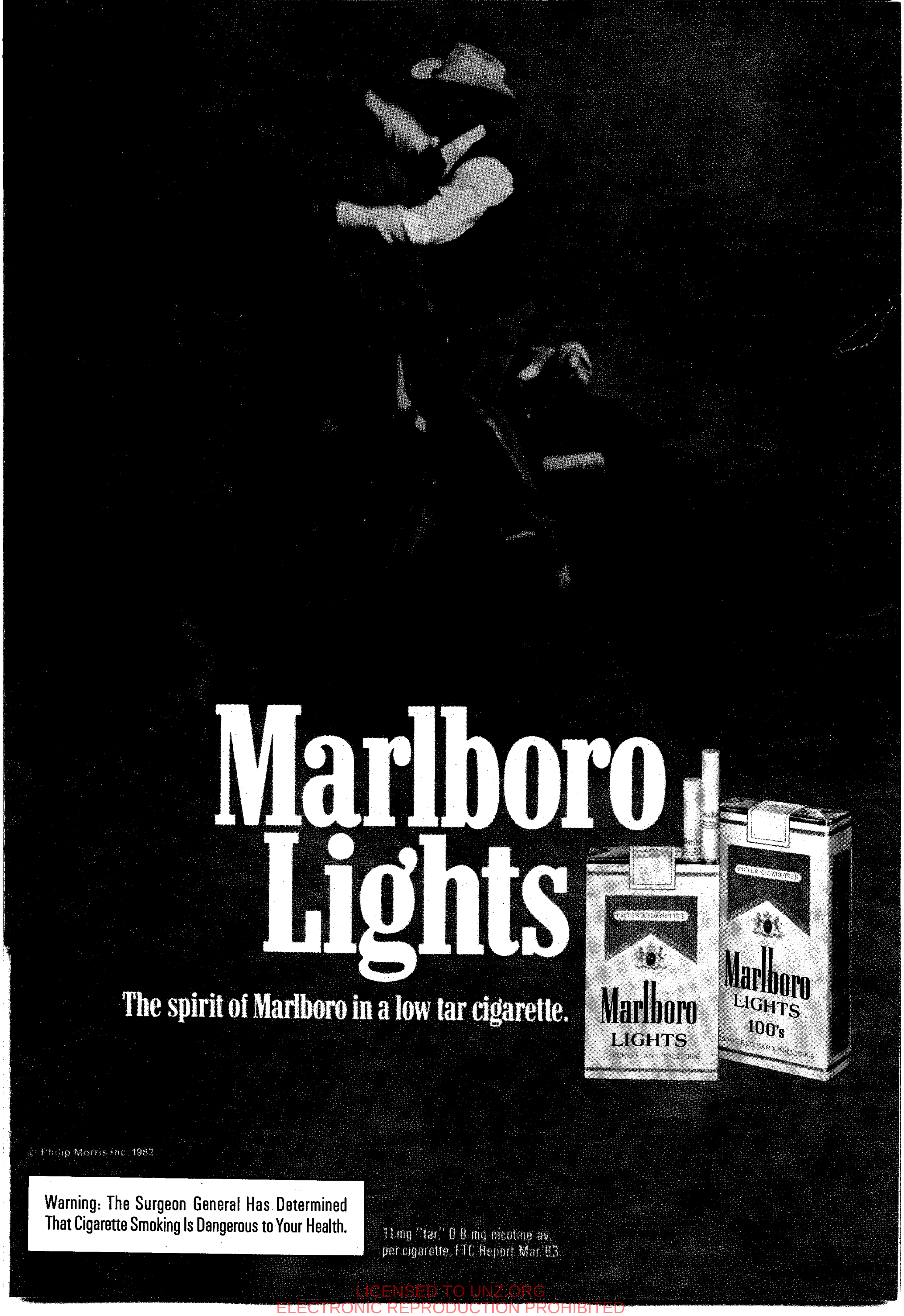
There may be some extraordinary circumstances, such as a threat to public health if your condition is not treated, in which the right to determine what happens to your own body is subordinated to a larger public interest. But the legal principle of self-determination in medical treatment is firmly in place, and health-care professionals are required by law to respect your treatment decisions.

Exercising Your Rights

THE BROTHER FOX CASE BROADENED THE right to refuse medical treatment to include terminally ill patients not wishing to prolong their lives. Although popularly termed the right to die, this is really a right to influence, within the bounds nature sets, the timing and the course of terminal illness.

To exercise this right, you must do

Illustration by Matt Mahurin.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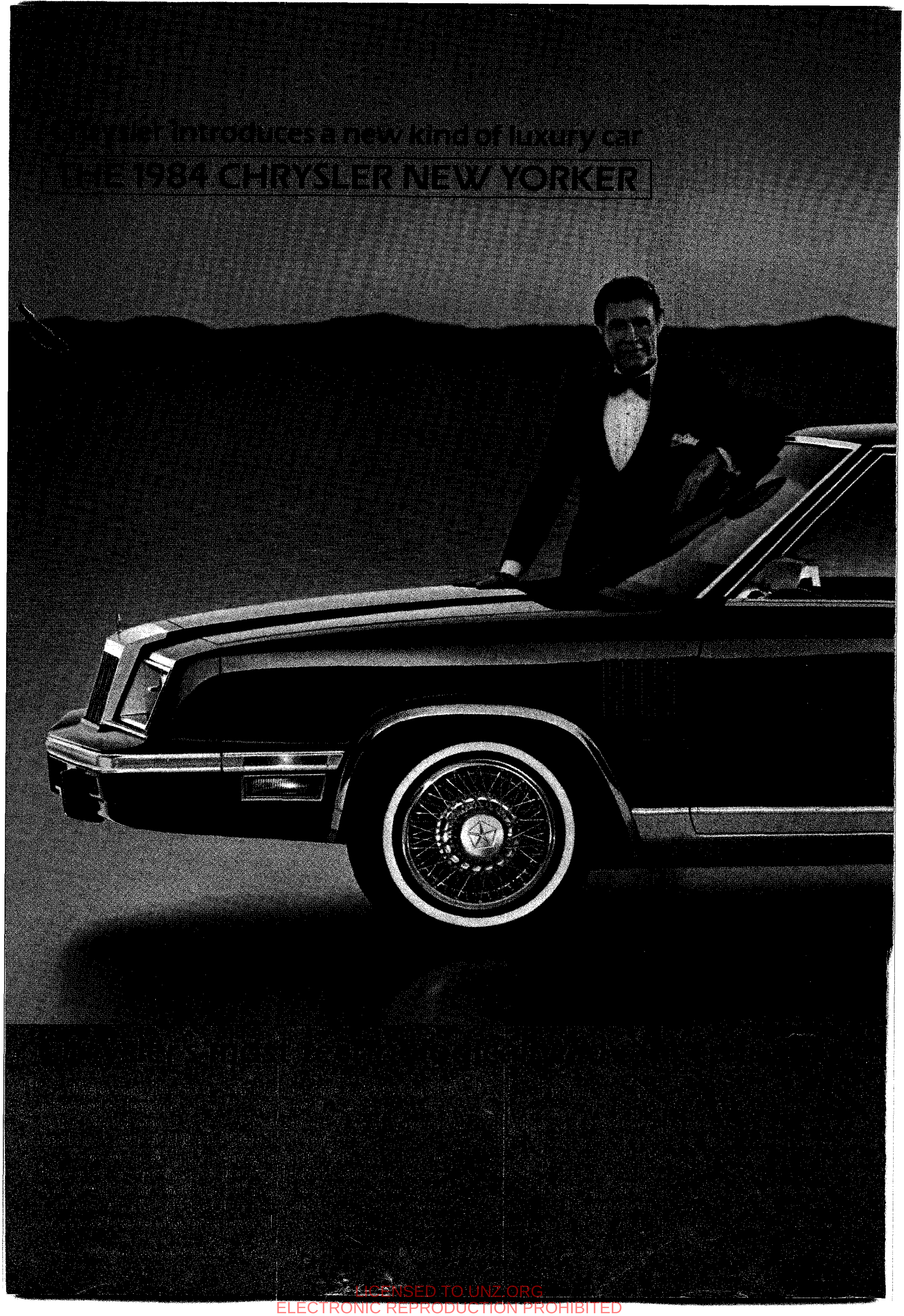
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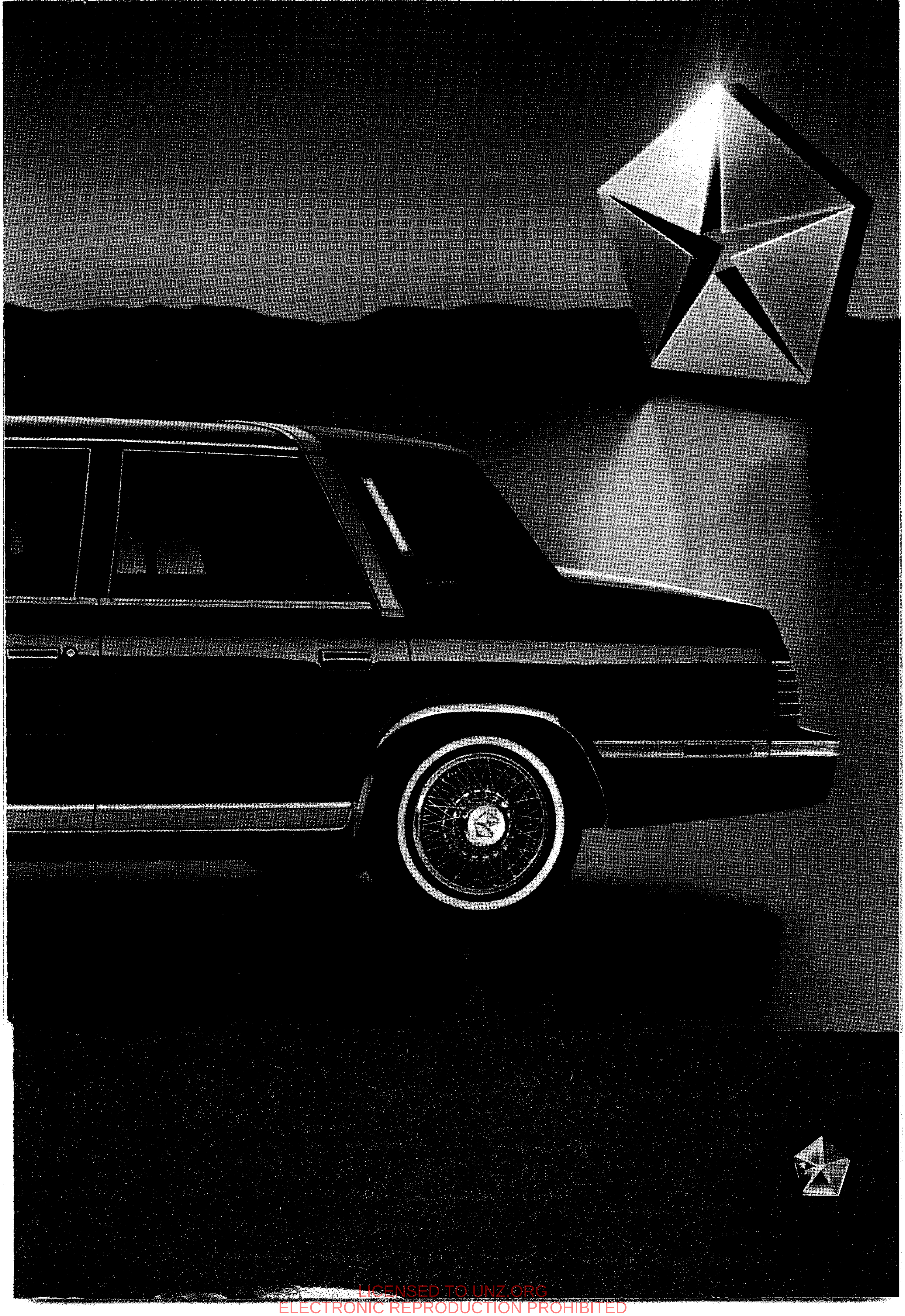
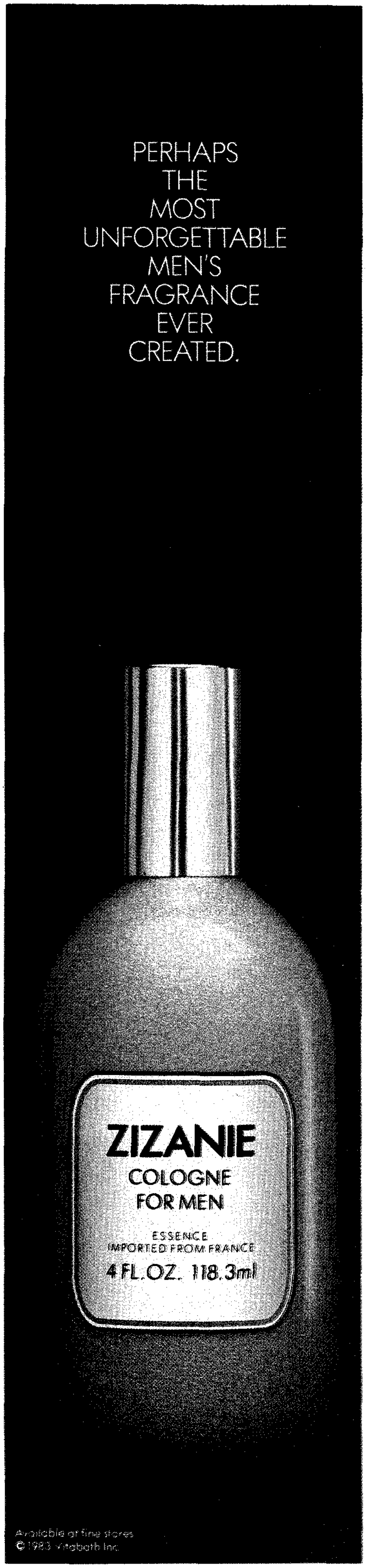




"...If your physician will not carry out your wishes, find another doctor..."

what Brother Fox did: make your wishes known, in a clear and unambiguous way. Tell those most likely to be involved in your care—ordinarily your physician and close family members—how you feel about life-prolonging procedures. As in Brother Fox's case, your wishes need not be in writing so long as they are clearly and seriously communicated.

Setting your wishes down in writing does make it less likely that others will misinterpret them or try to substitute their own judgment for yours. A-J Levinson, executive director of Concern for Dying, a national resource-and-education organization, suggests that those who don't want life-prolonging measures taken for extreme illness sign a brief written statement called a "Living Will," which declares the signer's desire not to "be kept alive by medications, artificial means or 'heroic measures'" when "there is no reasonable expectation of recovery from extreme physical or mental disability." Permission is given for painkilling drugs, in whatever doses are necessary. There is also a provision, known as a durable power of attorney, that appoints a person of your choosing to make treatment decisions for you should you become incompetent. This is important because the wording of the "Living Will" may require interpretation as to the specific measures to be taken or not taken on your behalf.

"Don't lock away the 'Living Will' in a safety-deposit box," Levinson cautions. "It should be kept in an easily accessible place. Your doctor should have a copy, too. And it is a good idea to update it every few years by initialing it with the new date, to make clear that your intentions have not changed." If your physician is unwilling to carry out your wishes, she adds, select another, more understanding doctor.

To obtain a copy of the "Living Will," get in touch with Concern for Dying, 250 West 57th Street, Room 831, New York, New York 10107 (246-6962). (One copy is free; for additional copies, you must send in a contribution.) The organization has distributed over 6 million copies of the document and has also established a Living Will Registry. Those who have signed the will can file a copy of it in the registry (fee, $25); Concern for Dying will send the signer a mini-will—a condensed version for carrying in his wallet—bearing a registry number. If the signer becomes incapacitated and cannot express his own wishes, relatives can call or write Concern for Dying, give the registry number, and get the will, and Concern for Dying will help to see that it is honored by doctors and hospitals.

Religious organizations have also prepared similar documents. The American Protestant Hospital Association (840 North Lake Shore Drive, Chicago, Illinois 60611; 312-944-2814) distributes "Instructions for My Care in the Event of Terminal Illness." The Catholic Health Association of the United States (St. Louis, Missouri 63134; 314-427-2500) has available a "Christian Affirmation of Life." Both documents contain statements refusing life-prolonging procedures, together with supporting religious principles. Neither, however, contains the durable-power-of-attorney provision. (Such a provision, of course, may be handwritten in. Just add, "I appoint [insert name] to make binding decisions concerning my medical treatment should I become incompetent.")

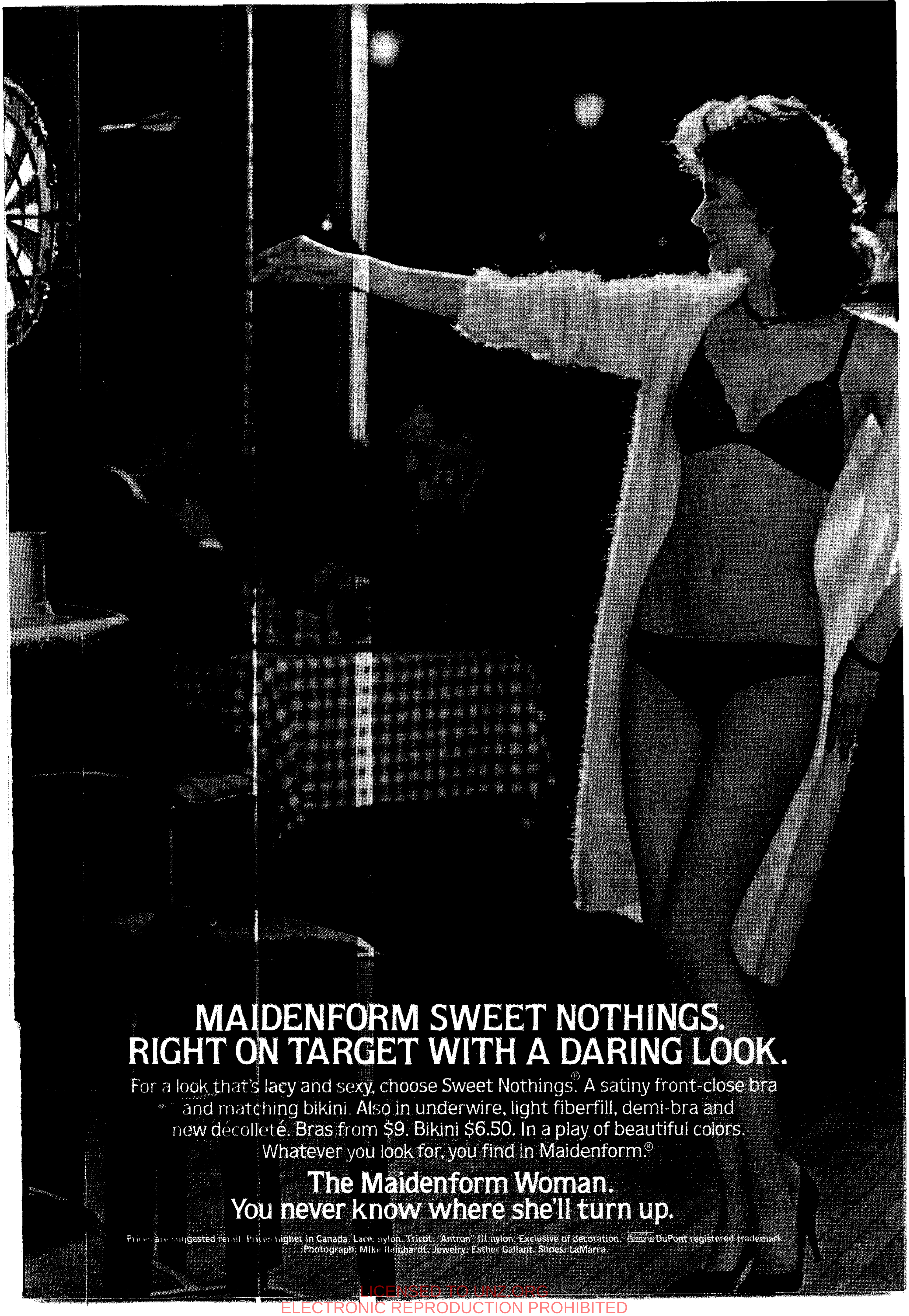
To ensure that your refusal of treatment will be honored in the hospital, make sure all the care givers there are informed of your wishes. This includes nurses on every shift. Although your file will be available to all nursing shifts, slips in communication sometimes occur, and it is best to tell nurses who are not usually there when your doctor visits just what your wishes are.

Informed Refusal

SINCE YOU CANNOT ANTICIPATE SUDDEN illness, the language of the "Living Will" fairly expresses the general sense that you don't want a hopeless, meaningless existence continued. But in the context of a specific, terminal illness, there often are many choices to be made about what treatments to forgo and what to accept.

Anne Alexis Coté, associate director for patient services at New York Hospital, points out, "There are many therapies that may be employed for the terminally ill patient. Depending on the condition, they may include the use of antibiotics, intravenous fluids, narcotic drugs, respirators, dialysis machines, radiation, and surgery. Patients should have a full understanding of the treatment possibilities and the likely consequences of forgoing one, some, or all of them. Informed refusal is as important as informed consent."

Dr. M. Pabst Battin, associate professor of philosophy at the University of Utah, explains this point dramatically in an article entitled "The Least Worst Death," in the April 1983 issue of *The Hastings Center Report.* Patients who express a desire for a "natural" death unassisted by medications or "artificial" measures may not know what they're asking for, writes Dr. Battin. Some "nat-



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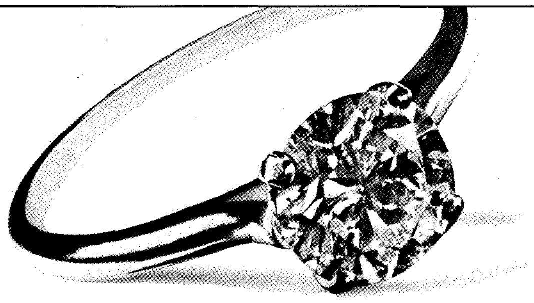

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ural" deaths do take place quickly and with little pain, but others can cause a great deal of fear, discomfort, and suffering.

At times, observes Dr. Battin, forgoing all treatment could result in worse suffering than accepting certain treatments and selectively refusing others. A cancer patient, for example, might develop infections, dehydration, or heart arrhythmia, any one of which might cause death. Which to treat and which not to treat are crucial decisions for a patient who desires "the least worst death." To know what treatment to accept, you need your physician's expertise; therefore, you should find a physician who will give you the kind of advice and guidance that make informed refusal a genuine possibility.

Informed refusal is most feasible when long-term degenerative illness is involved. Patient and doctor can discuss over time the course of such diseases as multiple sclerosis, certain cancers, chronic heart failure, and diabetes. Patients can and do learn much about their own medical condition, and are in a position to spell out the particulars of treatment refusal in the end stages of fatal illnesses. Instead of using the general language of the "Living Will," these patients, with the help of their physicians, may prepare a much more specific description of their desired restrictions on medical treatment.

Unlawful Treatment

THERE ARE CERTAIN REQUESTS THAT ARE legally off-limits. Administration of lethal poisons is beyond the authority of health professionals. But what about a request to remove a feeding tube? Can such a tube properly be removed from a terminally ill patient? Right now, that controversial issue is working its way through the New Jersey court system.

The case is complicated by the fact that the patient, an elderly woman with extensive loss of brain functions, had not expressed her wishes in the matter while she was competent, and no relative closer than a nephew existed to help determine what her wishes might have been. Attorney J. Dinsmore Adams, legal counsel to Concern for Dying, says, "There's no more reason to compel the use of feeding tubes than to compel the use of a respirator when its use would needlessly prolong a meaningless existence. When terminal illnesses cause body systems to break down—whether the respiratory, circulatory, excretory, or digestive systems—patients have the right to permit the inevitable to occur, without the artificial support of machines or, in this case, feeding tubes." A trial-court judge in Newark permitted withdrawal of the tubes, but an intermediate appellate court reversed, and the case is on its way to the New Jersey Supreme Court.

Finally, Dr. Battin suggests a unique way to end it all. If you're on a very restricted diet, just violate it: "The kidney-failure patient, for instance, for whom high potassium levels are fatal, can simply overeat on avocados." Whether anyone can *help* you eat yourself into oblivion is an unresolved legal question, however.

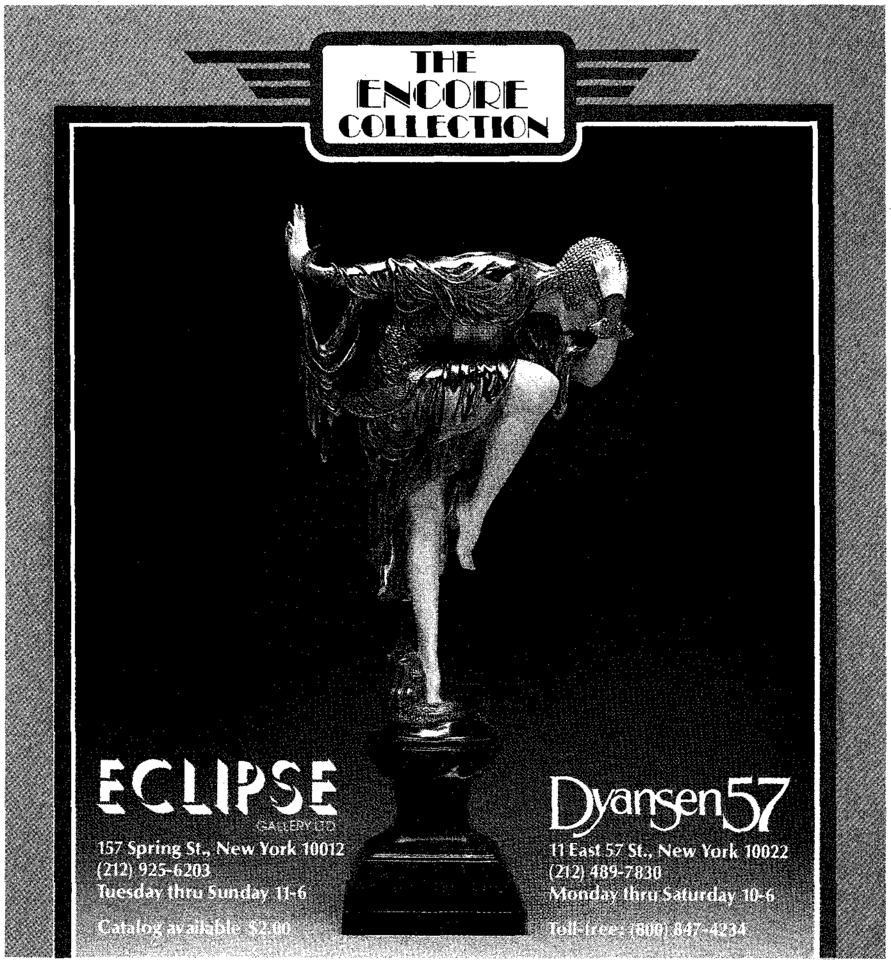
Avoiding Difficulties

DESPITE PHYSICIANS' GENERAL ACCEPTANCE of the right to refuse treatment, occasionally patients encounter problems in making refusals effective. Some health-care personnel, for example, may believe that withholding maximum medical treatment is contrary to their ethical or moral obligations. Others may be willing to *withhold* treatment but may balk at *withdrawing* a treatment. Still others may fear criminal prosecution if they don't do all they can to sustain the life of someone in their care.

In fact, each of these objections is unfounded, but you may need to prepare yourself to explain why. As to medical obligations, professional organizations have clearly addressed the point. The American Medical Association's Judicial Council explicitly ruled that, for humane reasons, a physician may ethically "cease or omit treatment to let a terminally ill patient die" and, in cases of irreversible coma, "all means of life support may be discontinued." The Medical Society of the State of New York has issued guidelines stating that "Do Not Resuscitate" orders—instructions not to take emergency measures to restore life to a dying patient—are appropriate in medical practice.

The moral question is, of course, a matter of individual conscience, but it is instructive to note that in both the Karen Ann Quinlan case, in New Jersey, and the Brother Fox case, in New York, Roman Catholic-church officials supported the termination of life-support systems. In a 1980 policy statement, the Vatican held that refusing advanced medical techniques was permissible for dying patients, to avoid suffering or a "burdensome prolongation of life." The doctor in such a circumstance "has no reason to reproach himself with failing to help the person in danger." Protestant churches have taken similar positions affirming the morality of forgoing treatment that would only prolong terminal illness.

Concerning the distinction between withholding treatment and withdrawing treatment already begun, the distinguished President's Commission for the Study of Ethical Problems in Medicine noted that a "justification that is adequate for not commencing treatment is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also sufficient for ceasing it." Benefits and harms must be considered in both decisions, and the same basic question answered: Is the risk of death in withholding treatment or withdrawing it justified in light of all the circumstances? Note that both the Fox and Quinlan courts authorized the withdrawal of procedures already begun.

Finally, the courts have addressed the apprehensiveness that health-care providers may feel about criminal prosecution for allowing a patient who declines treatment to die. In the Brother Fox case the Court of Appeals explicitly noted that, in granting the patient the right to refuse treatment, the law could not hold a physician criminally liable for respecting that right. The case of *People* v. *Robbins* is also instructive on this point. Pamela Robbins, who suffered from epilepsy and diabetes, joined a born-again-Christian denomination. The minister preached that faith would cure all illnesses. During a religious meeting, Pamela resolved to stop taking all medication. When she became very ill, her husband, following her wishes, did not summon medical aid or administer insulin to his wife. When she died, the local prosecutor contended that the husband was criminally liable for his inaction. A Niagara County judge dismissed the charges, and the Fourth Department of the Appellate Division agreed, stating that no criminal liability could be imposed when a competent adult decides to forgo medical care.

Treatment Refusal for Others

MANY PEOPLE WORRY ABOUT PROTECTING aging parents or relatives who can no longer make treatment decisions for themselves. If these patients have not previously expressed their treatment wishes, refusing treatment on their behalf may be very difficult.

Hospital officials, I found, are reluctant to even discuss how life-support treatment might be terminated for such patients. A primary reason for this is the uncertain state of the law. "The absence of clear legal guidelines, from either cases or legislation, makes everyone cautious and conservative," says Stefanie Steel, spokeswoman for the Greater New York Hospital Association. "To make matters worse, hospital administrators know that a Queens grand jury is now investigating one hospital's termination of life-support practices. The threat of criminal charges makes everyone even more unwilling to think about the possibility of not treating."

In practice, some physicians may cooperate with anguished families in letting a person die. But if hospital administrators are called in, as they often are, they may insist on full treatment, and ask you to get a court order if you want anything less. This happened last month to the parents of a 21-year-old college student. Their son, connected to a respirator after having suffered a massive cerebral hemorrhage, went into an irreversible coma. Tests showed he was "brain dead," but New York State does not have a statute recognizing brain death, and the hospital refused the parents' request to disconnect the respirator. The hospital administrator, fully sympathetic with the parents, feared possible criminal prosecution if he authorized removal of the respirator without a court order. The parents went to court, but their son died before the proceedings could be completed.

"If the situation is to change," says Nancy Dubler, an attorney at Montefiore Hospital, "people must demand that the Legislature act. The hospitals won't change until the law is clarified."

Who Can Help

THERE MAY BE A "PATIENT REPRESENTATIVE" office in your hospital; all major New York City hospitals have such a department, and there are 88 representatives staffing them. Don't assume all hospital personnel are identical. If some seem uncooperative, a call to the patient-services unit may produce someone like Anne Alexis Coté, at New York Hospital—an energetic, knowledgeable professional committed to the goals of patient autonomy and informative medical care. She knows the law in this area as well as any lawyer and can be an effective mediator in difficult situations.

A second place to turn to when all else fails is Concern for Dying. The staff is experienced, up-to-date on the law, and willing to provide help to patients and families in difficulty.

The ultimate step is to hire a lawyer. One family was forced to do this when Lydia Hall Hospital, in Freeport, Long Island, refused to stop treatments on a 41-year-old patient dying of renal disease and diabetes. Hospital administrators even insisted on imposing kidney dialysis on the man, despite his having signed forms refusing treatment and absolving the hospital of all responsibility. His family went to court, whereupon the judge held a bedside hearing, heard the evidence, and promptly ordered the hospital to comply with the dying patient's previously expressed wishes.

For further information about the issues raised by refusal of treatment, consult *Deciding to Forego Life-Sustaining Treatment,* one of the volumes produced by the President's Commission for the Study of Ethical Problems in Medicine. It's available for $5 from Concern for Dying (see page 78). It is a comprehensive, readable book that sensitively discusses the ethical, moral, and legal dimensions of these decisions. ■

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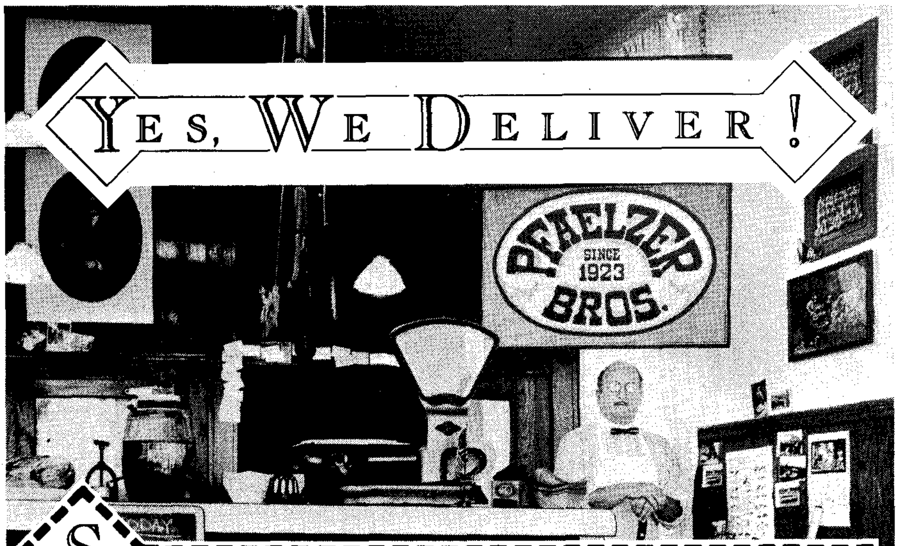

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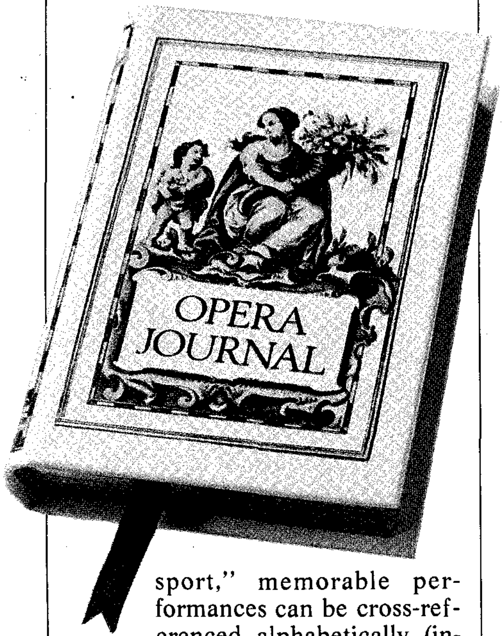

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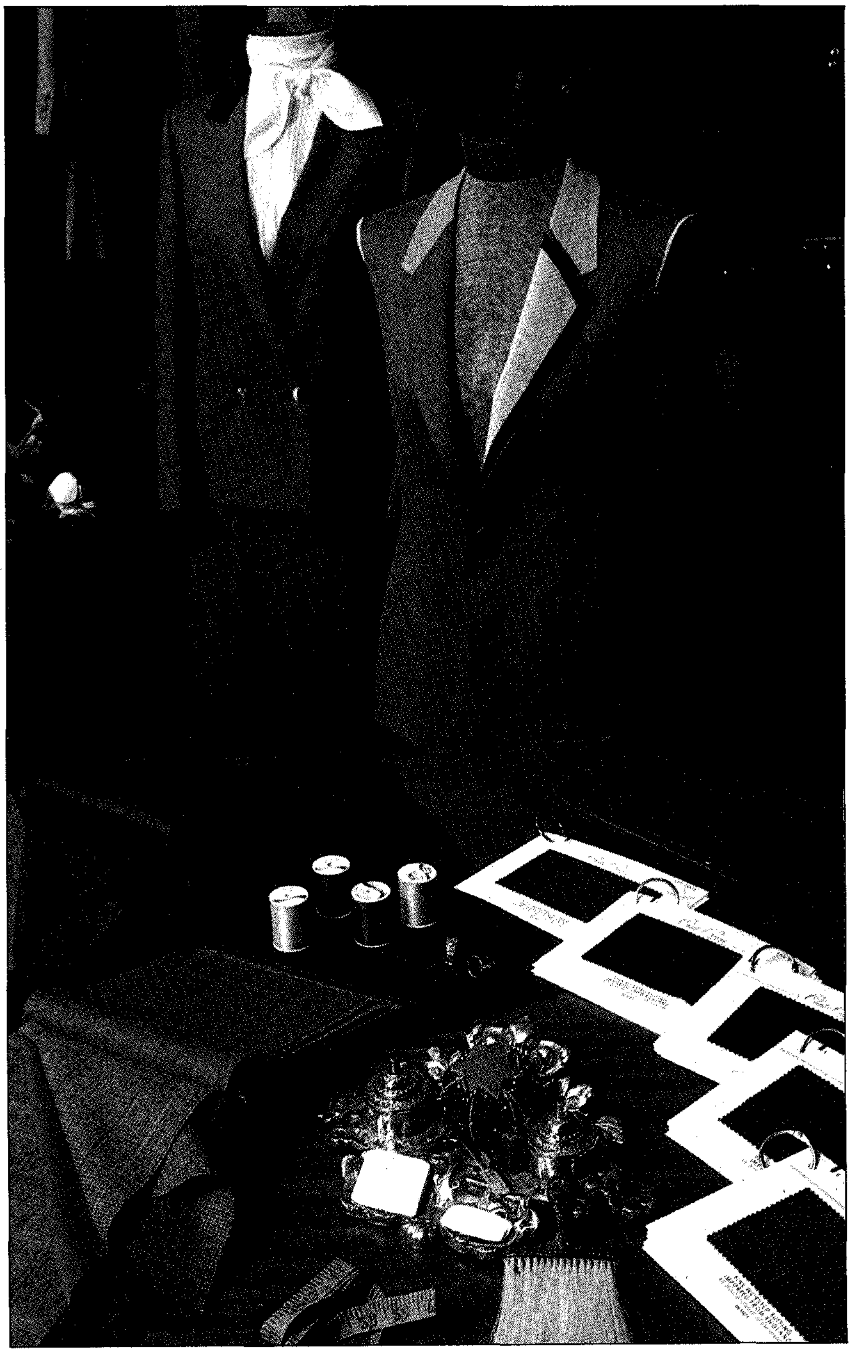

Photographs: left, Michael Watson; right, Ted Hardin.

Home Is Where the Bard Is

If Chawton, Dorset, and Dove Cottage trigger memories of Austen, Hardy, and Wordsworth, you deserved that A in English Lit. For those who have forgotten, John Putnam's Heritage Houses of Devonshire clay will jog the memory. These, plus Shakespeare's birthplace, Kenneth Grahame's house, in Cookham, and Dickens's Old Curiosity Shop, are a few in a charming new collection ($10.75 to $20.50) that has just come to the Morgan Library. We may wonder that England's literary excellence was pursued in such charming cottages and stately homes, but their arrival at the Morgan, itself a stately home to outstanding collections of English manuscripts and first editions, is no wonder at all.

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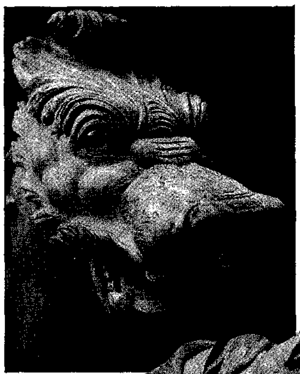
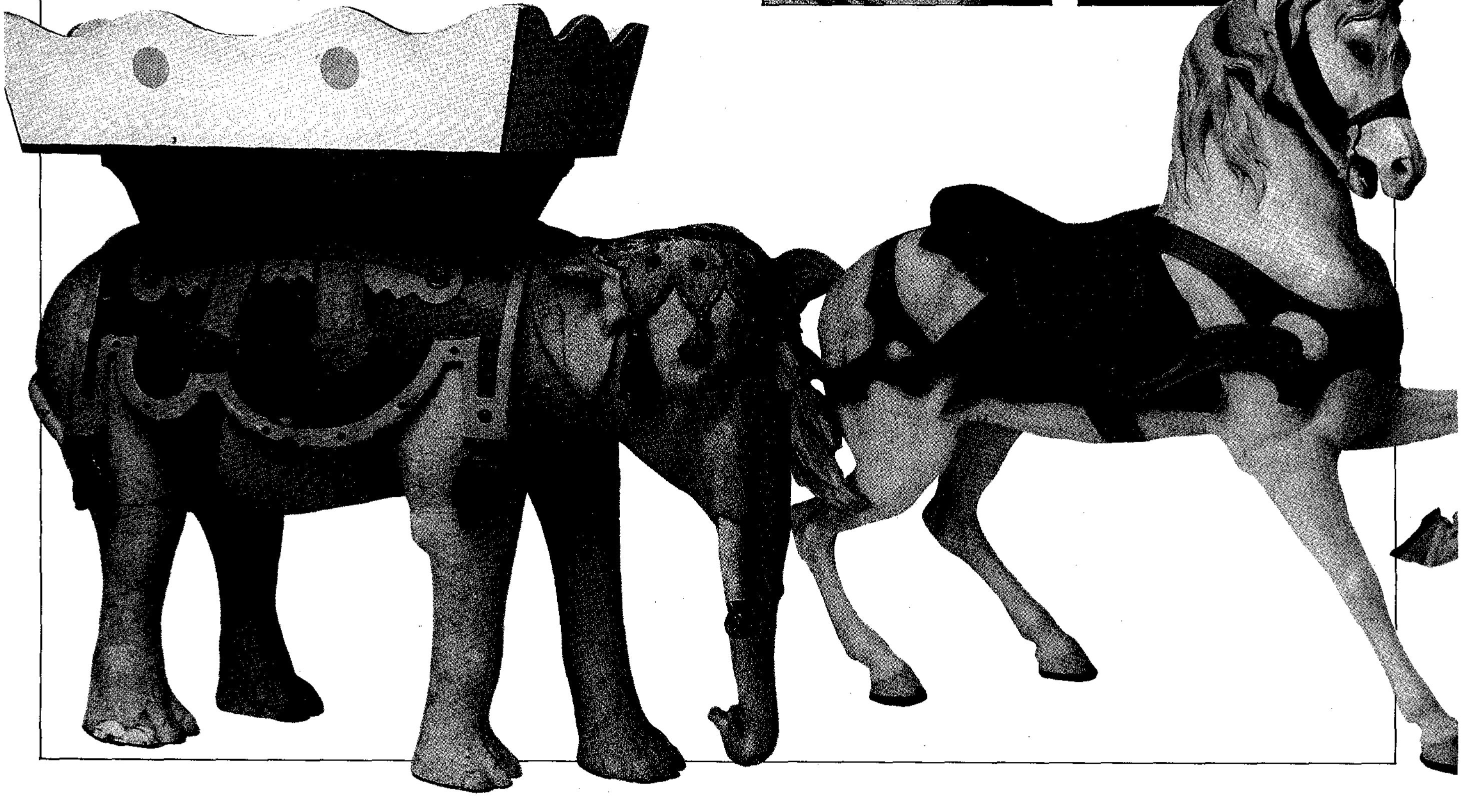


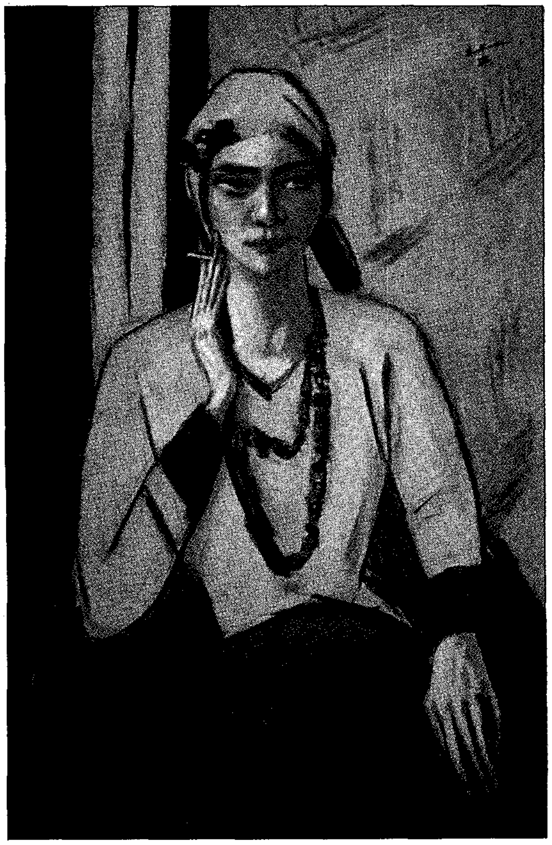


Photograph, top: Jorge Diaz.

Art/Kay Larson

THE BARON'S BOUNTIES

"...Most of these paintings hang in singular isolation, like a hit parade of fascinating moments in modernism..."



Homage: *Beckmann's* Quappi in Rose.

BITS OF THE DECOR FROM THE SWISS villa of Baron Hans Heinrich Thyssen-Bornemisza last toured through New York in 1981. Those of us who remember the show at the Metropolitan—the striking Caravaggio, the strong Titian, the Memling, the Rembrandt, and the 55 other works from the five centuries between Duccio and Goya—will be more than ready for stage two. This time the old masters are back up on the baron's walls, and it's the modern version that has been touring the country under the workmanlike title **"Twentieth Century Masters: The Thyssen-Bornemisza Collection."** The show came to the Metropolitan with very little fuss, perhaps because Manet appeared at almost the same moment. In any case, forewarned of the baron's tastes and resources, we ought not to miss it.

Grandson of the Thyssen who supplied the kaiser with arms in World War I, the baron now presides over a vast conglomerate of steelmaking, mining, manufacturing, and banking—and, needless to say, one of the world's great private fortunes. His father, the first baron, brought the core of the old-masters collection to his villa, at the edge of Lake Lugano, in the early 1930s, after the political situation in Germany had grown intolerable. The son has added to that collection but has also ventured onto new ground, though he did so only after his father's death, in 1947.

The modern collection is thus entirely his doing. The baron, of course, buys what he wants, so most of these paintings hang in singular isolation, like a hit parade of fascinating and unusual moments in Cubism, Russian Constructivism, Purism, Surrealism, and American and British postwar art. In the German section (by far the most fully developed) is a quintessential Kirchner, *Franzi Before a Carved Stool.* At the same time, stuck in among typical works by Franz Marc, Kandinsky, Vlaminck, Nolde, and so on, is the startling and luminously beautiful *Quappi in Rose,* Max Beckmann's homage to his second wife. Quappi's wide dark eyes and sensual mouth sketch her character quickly. But her body and posture, the compressed chair and the painterly background are also masterpieces of abstract description, more literal than Matisse but no less compelling. Pressed to think of a better modern portrait, I'd be hard put to come up with one.

The baron's modern collection has a pronounced lyrical tone—not an easy feat when you consider the course of modernism in this century. There aren't many truly lyrical Futurist paintings, for instance, but the baron has found several: a soaring *Expansion of Light,* by Gino Severini; an enormous hymn to rhythm, by Frantisek Kupka; the uncharacteristically decorative *Patriotic Demonstration,* by Giacomo Balla.

Since "Twentieth Century Masters" opened last year in Washington, the baron has added other works, including the Kupka, a fine Balthus, and the terrific *New York With Moon,* by Georgia O'Keeffe. The most haunting of the new additions, however, is a portrait of the baron himself, by the British painter Lucian Freud. According to Freud, the baron doesn't have it so easy. Two figures from a Watteau painting cavort behind his shoulder, but he remains a man apart, set off by the burdens of power. I've heard that the baron's greatest consolation is his art; it seems to provide him with the moments of human contact that only wealth can buy, as a compensation for those moments that wealth forbids. (Fifth Avenue at 82nd Street, through November 27.)

INTENDED AS THE GUGGENHEIM'S COMmitment to the community of artists, **"New Perspectives in American Art"** is as idealistic and troubled as ever—or maybe a shade more idealistic and a hairbreadth less troubled. The show is the most recent in the series of national and international exhibitions sponsored by Exxon. Each incarnation is eagerly awaited, and each has so far been met with wistful sighs of disappointment. At least I think I now know why.

The assignment was to cover the United States looking for artists who haven't shown much in New York but who are nevertheless worth the wall space in a major Manhattan museum. This Cinderella story is dear to the hearts of Americans, but in practice it tends to create philosophical frictions with the old guard (those leagues of ugly stepmothers and stepfathers who have devoted their careers and their lives to the art of the world's capital).

This time deputy director Diane Waldman decided to address the problem directly. Convinced that all art grows from its time and place, she has chosen eleven artists who stand out in their respective milieus. Tom Lieber is firmly anchored in the tradition of lyrical abstraction fostered in the Bay Area by Clyfford Still. Northern California's affection for naturalist whimsy shows up in the drawings-in-space by Whit Ingram. The harsh but soft subtropical sunlight of Los Angeles appears in the nitpicky paintings of Bruce Cohen and lends their pseudooriental reserve a subtle afterglow.

The trouble comes when Waldman

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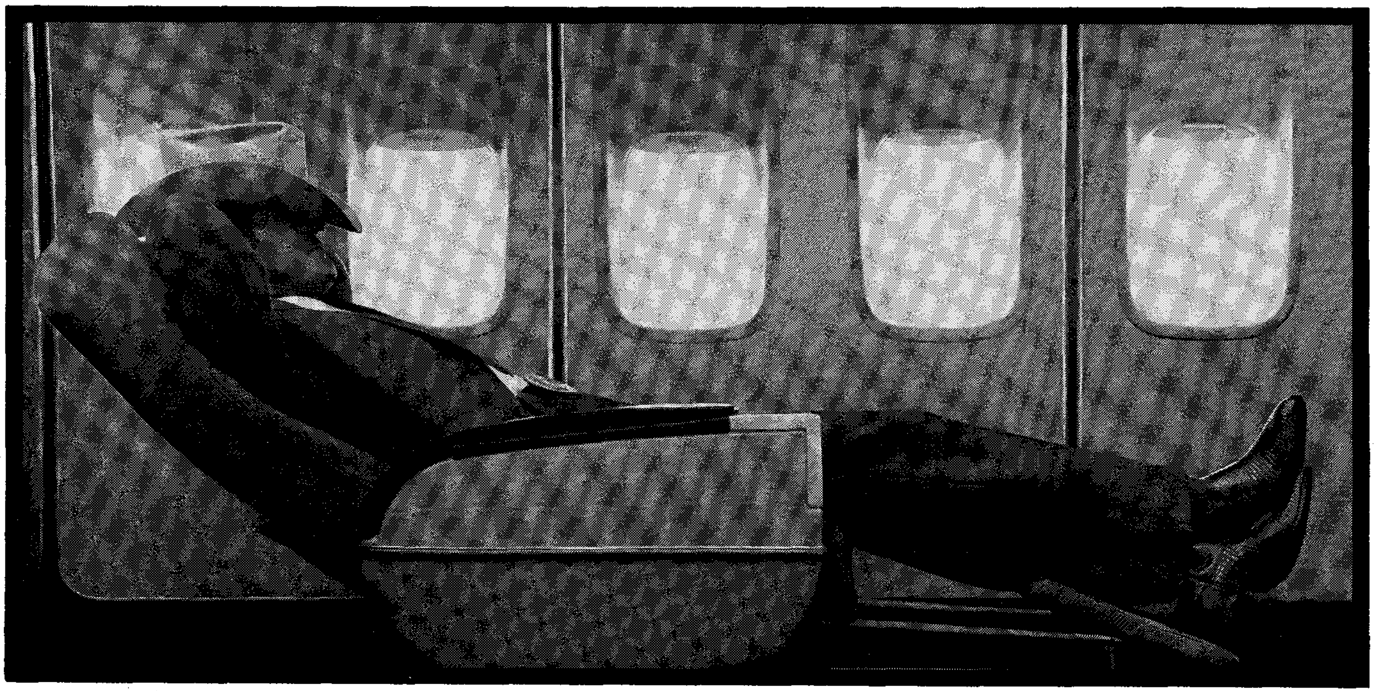

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asks these artists to transport themselves out of their milieus. The toughest case of culture shock accompanies Carol Hepper's gentle hide-and-bone tents—translucent skins pierced by sticks and woven over bone frames, they speak of the terrible mortality of life out on the oceanic northern plains. Hepper lives on an Indian reservation near McLaughlin, South Dakota. What should she care that an organic mood passed through the art being produced in New York ten years ago?

I care, but my conviction that art needs a historical consciousness is itself conditioned by the history I know and by the energies and enthusiasms of the big city. Artists from Elsewhere are not obliged to follow New York's current obsessions, nor are those obsessions even going to make much sense out in a place as moonlike and remote as the buffalo plains. But I can see the bitter marks of isolation on these artists. To walk through this show the first time is to do penance for one's privileges. To walk through a second time is to sense the introspection and the loneliness, the impulse to retreat to the silence of the studio, that come with the desire to make art in a vast country that has always had too many other things on its mind.

So it's not a surprise that each of the artists here—all but one—is touched by a flaw, major or minor. Aaron Karp's intriguing paintings feel a trifle too programmed, though the recent works exhibit a more rewarding complexity. Lieber can lick the paint into delicate spasms of color as sensual as Philip Guston's, but he falters before that old nemesis of the Abstract Expressionists, the image. Michael McMillen erects little Hollywood-like models of ruined buildings awash in the purple light of pathos. Scott Davis's abstract drawings are much more finely nuanced than the dots and bars of his purist paintings, which try too consciously to be witty at the expense of composition. The tropical storms in Californian Pegan Brooke's hallucinatory paintings are pleasantly energetic, but she has done them in chalky, dry colors that suck some of the vibrancy out of the images.

The one artist who seems altogether confident in both method and style is Nic Nicosia, who is also not a stranger to New York. We saw his large photographs in the Whitney Biennial and in a solo show at Artists Space last year. He stages domestic dramas and traumas in surreal postmodern settings that seem like variations on a theme of Mondrian. They are technically smart, handsomely done, and provocative. Nicosia hails from Dallas, but he deserves a broader audience, one that the others don't yet know how to address. (1071 Fifth Avenue, through November 27.) ▬

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EVERYONE SANG

"...On *A Chorus Line*'s gala night, all of us—dancers and audience—were children of the greater god of the theater..."

THERE WAS A SMASHING PARTY TO CELEbrate the 3,889th performance of **A Chorus Line,** with which that show became the longest-running attraction in Broadway history. It may well be that this *Line,* like its geometrical archetype, will run into infinity; it is probably also true that, like the archetype, it is a couple of dimensions short of being three-dimensional. Let me say right off that the gala event, as event, was an indelible one: astonishing, imaginative, exciting, and, finally, moving. It even provided a certain depth that *A Chorus Line* in itself lacks; but it also forced one to reexamine the work and reevaluate its weaknesses. Yet it likewise made clear how much better a thing it is than *Grease,* whose record it overtook, and how nice it is that the current marathon titleholder should be something even the most civilized audiences can view without wincing.

Dance of time: *Donna McKechnie (front, right) with past and present Cassies.*

The glories of *ACL,* however, are also its problems. Its main conceit—that getting cast in one of the eight chorus parts of an intimate Broadway musical involves a protracted group-therapy session led by a relentless director-therapist—is, on the face of it, absurd. Gypsies do not get picked because they have case histories that pass muster with a choreographer-director or the American Psychiatric Association. Nevertheless, with some bending and stretching, show business and psychotherapy yield wobbly parallels, and certain relationships between director or therapist and performer or patient determine the outcome of the situation. At the very least, in each type of nexus (though *ACL* minimizes this) the couch can play an important part.

In any case, it is both innovative and piquant to have a musical based on the lives of sixteen aspiring gypsies of whom only eight will be chosen, and who spill their psychic guts in monologues, songs, and dances derived from collected real-life stories and carefully fitted into the framework of a traditional musical with many fine values (even if Marvin Hamlisch's music remains only so-so) and copious razzmatazz. The second conceit of *ACL* is that it has no hero or heroine, although Zach and Cassie approximate those roles, and that its real protagonist is precisely that "line": sixteen finalists who will be draconically whittled down by one-half, but who also extend to wherever in the world's theater or in the theater of life there are winners and losers. This, again, carries its own difficulty with it: The idea is more real than its embodiment, and even after seeing the show three times I don't remember any of its characters as vividly as I do those of, say, *Pal Joey* or *A Funny Thing Happened on the Way to the Forum.*

Still, what Michael Bennett and his team whipped up here in four days of rehearsal, and rather more of amply justified planning and preparation, was both beautiful and memorable. The show began as though the present company were to perform it, but then, as in a movie dissolve or dream, and announced only by a superscription on a banner, they were replaced by the original company (not quite all of them, alas, but enough), followed, at intervals, by the national, international, bus-and-truck, Chicago, and Las Vegas companies, again with some unavoidable changes in personnel. The long conversational scene about why chorus performers persist in the teeth of a sharklike destiny was enacted by members of the foreign companies, and though it was symbolically suggestive to hear actors address one another in eleven languages, it would have helped if some of these had not been mangled by non-native speakers.

There were many lovely surprises along the way. How thrilling to have "Nothing" delivered by the charming Chikae Ishikawa, a Tokyo native, who eloquently rendered a Puerto Rican in Japanese for a New York audience—truly, ecumenism at its buttonholing best. How superb to see Donna McKechnie, the original Cassie, repeating her big scene even more shatteringly than eight years ago, and then being, in the most matter-of-factly miraculous manner, joined in her dance solo by seven further—identically clad but different-looking—Cassies, in a spendthrift, updated choreography devised for one night only by the prodigal father, Michael Bennett. How poignantly this receding perspective drove home the point that there are Cassies everywhere, that their heartbreak and heart-mending, their scarcely visible but sterling doughtiness, is the backbone of the world's survival.

This was all dance; presently, the plight of Paul, the gentle homosexual, was mimed and voiced by ten Pauls in wonderfully sculptural and antiphonal configurations, again proving that, even when there is quality, quantity, too, can contribute by corroborating the statement. (By the way, whether deliberately or unconsciously, the ratio of ten Pauls to eight Cassies confirmed for me something that was subliminally present in the everyday, unenlarged version of *ACL*

Photograph by Martha Swope.

—that Zach's implicit homosexual attraction to Paul is stronger than his explicit heterosexual one to Cassie is or was.)

But, expectably, the greatest shock of recognition and more-than-recognition came in the finale, "One" (Hamlisch's best, though still unoriginal, tune), when 332 Chorus Liners past and present—recruited from various productions of *ACL* or other shows, other professions, or even from another line altogether, the unemployment one—teemed into the theater, wave upon wave, in their golden costumes and fluttering their golden top hats. And when the stage (structurally reinforced for this occasion) was chock-full, still more golden lads and girls came pouring, singing, high-kicking down the aisles, until the chorus line became a chorus circle, a round dance girdling the globe. Even if these shining creatures, like the rest of us ordinary chimney-sweepers, must someday come to dust, the dust they were kicking up on this occasion was gold.

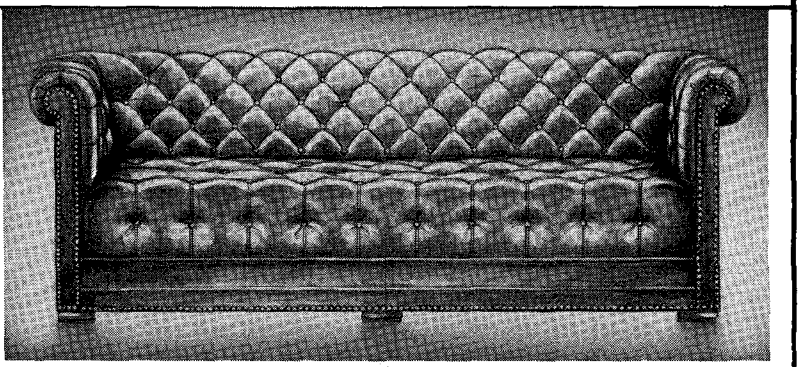
The experience, on a much lowlier level, was Proustian: As with *Le Temps retrouvé*, we were suffused by a sense of permanence wrested from the ephemeral. Frank Rich has pawkily observed that no one from *ACL* has gone on to unqualified stardom, yet there was at the Shubert Theatre on the night of September 29, 1983—on stage, in the aisles, in the seats—all the more of a feeling of camaraderie, sharing, equality, and endurance. The original cast was still as limber as almost a decade ago, the show itself seemed still newborn and sui generis, and none of us in the audience, I venture to say, felt a day or a night-on-the-town older. And whether one had played a major part in the Broadway cast or a minor one in the bus-and-truck company, or was just a ravished spectator, one—no, *we* were all children of the greater god of the theater.

It was an added delight to have Michael Bennett come out on the already groaning boards, and with warm words and warmer gestures coax up on stage everybody who was in any way associated with the making and maintaining of *ACL*, from authors to stage managers, dance captains to wardrobe mistresses, producers to pit musicians. I myself was particularly glad to see Bob Avian, the co-choreographer to whom Bennett (as he freely admits) owes more than most people will ever know, and Bernard Gersten, the associate producer whose faith never flagged, even when Joseph Papp's did. (Not to say that Papp was in any way dispensable.)

Anyhow, those final moments of the show reminded me stirringly of Siegfried Sassoon's poem "Everyone Sang"—about the outburst of joy by the survivors along a very different sort of line, the front line at the end of World War I—which begins, "Everyone suddenly burst out singing," and ends, "My heart was shaken with tears; and horror/ Drifted away. . . . O, but Everyone/ Was a bird; and the song was wordless; the singing will never be done." Exalted, we swayed out into Shubert Alley, covered with a festive awning and bedizened with flowers and cast photographs. We ate and drank well, saw new and old friends, feasted on famous and unfamiliar faces, and went home undampened by an uninvited rain that not even Michael Bennett could conjure away.

Bennett, obviously, was the prime mover of this army of unalterable stars, but I must once more single out, among so many of sizable talent, Donna McKechnie. With the help of some good non-chorus lines written by James Kirkwood and/or Nicholas Dante, she made Cassie's dialogue with the invisible but inquisitorially audible Zach into a tremulous, patient, humbly heroic statement about resilience, self-esteem, and not giving up. Her subsequent dance, as an objective correlative, flawlessly recast the words in movement. To an evening rich in enchantments, she supplied a kernel that stuck, not in the craw, but in the heart. ■

LEATHER DOESN'T GET OLDER, IT GETS BETTER



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Books/John L'Heureux, Rhoda Koenig

THE ANGEL OF LIFE

"...Suffering in Malamud's stories is at once personal and cosmic. They anatomize our human isolation, and redeem it..."

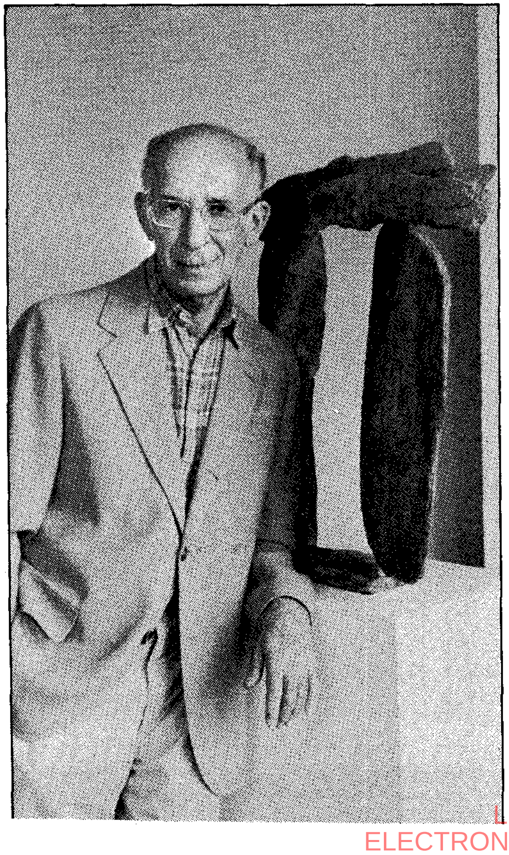
The Stories of Bernard Malamud. *Farrar, Straus and Giroux; 350 pages; $17.95.*

"ART LIVES ON SURPRISE," BERNARD Malamud once said. "A writer has to surprise himself to be worth reading." Over the years Malamud has provided surprise, and more: brief tragedies laced with wit and irony, full-length portraits of our inhuman condition, novels and stories that explore the longings, frustrations, failures, defeats, and—sometimes—the miraculous resurrection of the human spirit.

The Stories of Bernard Malamud is a selection of 25 fictions spanning 33 years of work. What immediately strikes the reader is how quickly and completely Malamud compels our belief in the reality of his fictional world, even when that world includes angels, a talking horse, a magic crown. We believe even his ghetto Jews—who seem to inhabit a time and place solely of Malamud's contriving—because, with his deft prose, his flat and funny dialogue, his absolute authority as storyteller, he makes us believe. These are odd, taut, tortured stories, and not all of them work—"Take Pity" and "The Mourners," for example, ask the reader for an emotional response that neither the characters nor their situation has earned. But at their best they achieve something rare and wonderful. "The Loan," for instance, takes its three ghetto Jews, all of them trapped in a timeless net of poverty and despair, and fuses their personal histories with the history of Jewish exile and persecution in a way that raises story to the level of sacred parable—suffering is fate, endurance is all—and transforms the waste of individual pain into something meaningful and illuminating. In the witty "Rembrandt's Hat," in the magical "Silver Crown," in the heartbreaking "My Son the Murderer" suffering becomes a function of personal choice, of the unwillingness or inability to communicate, of fate modified by free will. Surprise here takes the form of irony, elevated and sweetened by Malamud's intelligence and sensitivity.

John L'Heureux's most recent book of stories is Desires. *He teaches English at Stanford.*

Malamud: *Surprise, irony, the mystery of desire.*



All of Malamud's stories are shot through with feeling and fantasy. The hard, observed images of real life combine with the passionate thrust of his imagination to produce for the reader wondrous impossibilities. Mendel wrestles with the angel of death over the fate of his idiot son. A Jewbird, head ruffled and eyes crossed, flappity-flaps through the window of Harry Cohen's kitchen in flight from anti-Semites. Abramowitz, the talking horse, poses the question central to his existence: Am I a man in a horse or a horse that talks like a man? The depth of feeling in these stories, the breadth of life lived, is not undercut but enriched by the evident fantasy. Fantasy is the given, as unarguable and inescapable as the son's idiocy, the bird's crossed eyes, the horse's oats. Fantasy is made to bear witness to the unfathomable mystery at the heart of all suffering and desire.

Malamud's best stories surprise and illuminate; the great ones redeem. "Angel Levine," "The Magic Barrel," "The Last Mohican" are, by any standard, great stories. They are more than magical; they are mystical. In each of them an overwhelming need—ostensibly physical, but ultimately spiritual—propels a man into a preposterous relationship with someone who pursues him. In "Angel Levine" that pursuer is a black Jewish angel who asks only a profession of faith in his angelhood and then he will work marvels. In "The Magic Barrel" it is an ethereal marriage broker who offers love and knowledge to a man who wants only a wife. And in "The Last Mohican" it is a thieving, infuriating Vergil who guides a renegade American Jew in a descent into his own hell and salvation: his Jewishness.

From each of these relationships the pursued character flees into the darkest recesses of his own soul, and there he encounters an overwhelming question. Unless I become a whole man, can I claim to be a Jew? Do I truly love God if I do not also love people? Am I my brother's keeper? If I give the beggar four dollars, why not five? If five dollars, why not my suit? If my suit, why not my life? In his response to the terrible question, the pursued becomes the pursuer, joyous now, hopeful, because in his pursuit he loses everything he thought had mattered and wins the one thing he valued least: his possible self. Suffering here is at once personal and cosmic. "The language of the heart either is a dead language or else nobody understands it the way you speak it." These stories anatomize our human isolation, and redeem it.

And everywhere there is that funny, inflected, fatalistic voice. "My dear God, sweetheart, did I deserve that this should happen to me?... Give Fanny back her health, and to me for myself that I shouldn't feel pain in every step. Help now or tomorrow is too late."

Here is Malamud in all his richness, humor, pathos, heartbreak. An analyst of suffering, a moralist with a ripe sens of irony, Malamud finally is a pessimis who nonetheless believes in the poss bility of redemption. *Stories* is a surpris ing and welcome book indeed. **—J.L'H**

In brief: TURTLE BEACH, ON THE EAS coast of Malaysia, got its name from th giant leatherbacks that nested and la their eggs on it, a sight that tourists cam from round the world to see. Now it

Photograph © 1983 by Thomas Victc

the place where the Chinese refugees from Vietnam land their tiny boats—if the hostile peasants don't stone them or feed them to the fish. In search of a story, and in flight from a disintegrating marriage, Australian journalist Judith Wilkes, the heroine of Blanche d'Alpuget's spiky, intelligent first novel, **Turtle Beach** (Simon and Schuster; 287 pages; $14.95), heads for Malaysia and runs into trouble. Among the troublesome: an immigration officer whose silly wife worries about his frequent visits to a detention camp ("Asians never wash their hands"), while he conceals from her the facts that he has a mistress there and that he is dying; a distinguished Australian ambassador and his young wife, a Vietnamese sex kitten with a horrifying past and a stern purpose; and a dark-skinned, married Indian doctor who makes love to Judith and has her enjoying it for the first time in ten years. D'Alpuget is very good at conveying the edgy, despairing tone of marriages in which husband and wife take turns at playing master and slave but are never equals, and the deceptive luxury of a city where no amount of money will keep the jungle out (a cobra rears its head on the grounds of the Royal Selangor Golf Club; Judith goes to sleep in a friend's mansion and wakes to find a bat at her breast). She also uses the brilliant colors and disgusting smells of the East well but doesn't make the refugees, as more obvious writers would, into another patch of local exotica. They hover offshore throughout the novel, not for decoration but resonance, echoing the fears of people morally and emotionally adrift.

True-life adventures are the stuff of **Laura Z** (Arbor House; 410 pages; $17.95), the autobiography of the woman who wrote *Gentleman's Agreement* and defied convention in her private life as well. The daughter of Russian-Jewish socialists, Laura Zametkin (later Hobson) lived in sin with her lover in the twenties, adopted a child while unmarried in the thirties, and, in the forties, had her own, illegitimate child. Hobson also knew such figures as Sinclair Lewis and Henry Luce—it was at one of her parties that he met Clare Boothe Brokaw—and has some interesting stories to tell. I could have done without the girlish recounting of her teenage triumphs, or a piece of previously unpublished strident junk, complete with original rejection letters, but, in the main, I found *Laura Z* an absorbing and affecting book. And, whatever one thinks of Hobson's famous novel as literature, it was quite an achievement as propaganda, one in which she took on the polite anti-Semitism of the very set in which she moved. As her life story reminds us, she deserves the medal they ought to hand out for being a traitor to your class. **—R.K.**

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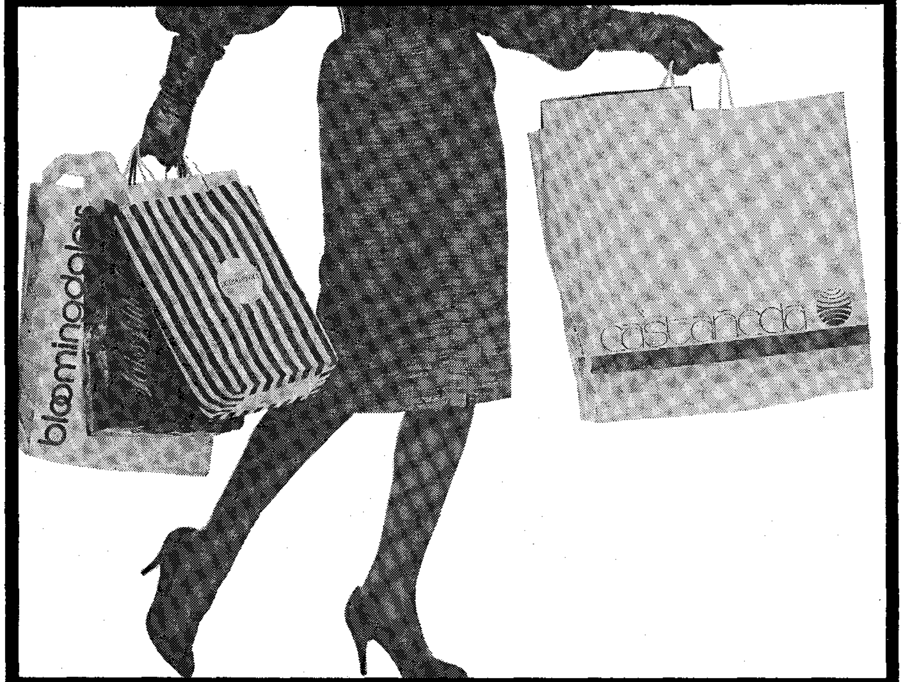

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HANDEL MANHANDLED

"...Andrei Serban's staging of *Alcina* has all the style, wit, and substance of a low-grade Hollywood farce, circa 1948..."

IT TOOK ME ALMOST A DAY TO COOL OFF after seeing the City Opera's bizarre misconception of **Alcina,** just long enough to admit that Handel's operas are no longer butchered quite so mercilessly as they once were. Take the City Opera's 1966 version of *Giulio Cesare,* for example: arias juggled out of place, roles transposed, great chunks of the score omitted, music from other Handel operas blithely inserted. Compared to that patchwork, this somewhat abridged *Alcina* sounds like a model of musicological purity, if one's only concern is for the integrity of the composer's musical design. Besides, Raymond Leppard conducts Handel with irresistible grace, buoyancy, and lyrical ardor, while the solo roles were elegantly and eloquently sung by an enormously talented cast.

I recommend attending future performances with eyes shut, unless anyone has a morbid curiosity about the extent of Andrei Serban's contempt for the opera. Although you would never guess it from Serban's staging, *Alcina* deals sensitively and perceptively with how human beings suffer in love, and at the center of this erotic maelstrom stands one of Handel's greatest tragic heroines. A beauteous and commanding seductress at the beginning of the opera, Alcina turns into a tortured woman as she gradually loses her magical powers over the one man she truly loves, and the experience literally destroys her. A master at portraying psychological development through music, Handel vividly delineates Alcina's disintegration in a sequence of six stunning arias, two in each act. Her fate is carefully contrasted with the amorous activities of the other six characters, and their emotions are also made very real and immediate.

To re-create *Alcina* as effective theater, all you need are accomplished singers who understand the musical idiom and can project its expressive intensity—the actual physical look of the production is relatively unimportant if the inner spirit of the piece can be communicated. The City Opera presented Serban with a potentially inspired cast, and the director rewarded that trust by devising a total travesty that has all the style, wit, and substance of a low-grade Hollywood farce, circa 1948. Alcina slinked about as though she were Ava Gardner on the skids, while her sister, Morgana, behaved and looked like a dizzy Celeste Holm in one of her more inane confidante roles. I think I also spotted Randolph Scott, Lionel Barrymore, and George Brent, but your guess is as good as mine.

Serban's facetious irrelevancies became positively loathsome when they were used to mock the very form and conventions of the opera. During one aria, Morgana went through every tired vamp routine in the book as she poked fun at the singer and impatiently waited for him to finish a number that the director obviously considered to be an intolerable intrusion. Not only has the tone of the entire opera been distorted, but many of Handel's own masterly theatrical strokes have been either ignored or totally ruined. Act II should end with Ruggiero's serene farewell to Alcina's magic island, followed by the enchantress's despairing discovery of her lover's departure—the startling juxtaposition of these two great laments, so markedly different in their musical effect and so revealing of the two people who dominate the plot, shows how brilliantly Handel could transform the formalities of opera seria to make a powerful dramatic point. All this was lost on Serban, who destroyed the moment by arbitrarily bringing down the curtain on Ruggiero's "Verdi prati" and actually inserting an intermission *between* the arias.

Spear part: *Carol Vaness as Handel's tragic heroine at the City Opera.*

This disheveled and supremely stupid production is a classic example of how disastrously opera can be deformed when delivered into the hands of an irresponsible, unmusical director. Handel easily thrives on avant-garde stagings. Peter Sellars's radical updating of *Orlando,* produced at Harvard's Loeb Theater two years ago, was a revelation, not so much for its jolting visual surprises as for Sellars's absolute confidence in the material and his luminous clarification of the composer's dramaturgy. But then, Sellars is one of the most musically aware opera directors in the field today.

The City Opera cast dutifully wen through every absurd motion—not eve the harsh glare of Beni Montresor's neo classical disco sets seemed to faze them I was bothered by the slight beat in Caro Vaness's soprano, but otherwise sh gave a magisterial rendition of Alcina' arias (one was omitted along with si others for the remaining characters— regrettable abridgement but preferabl to the interior mutilations usually imposed on Handel's arias). Erie Mills'

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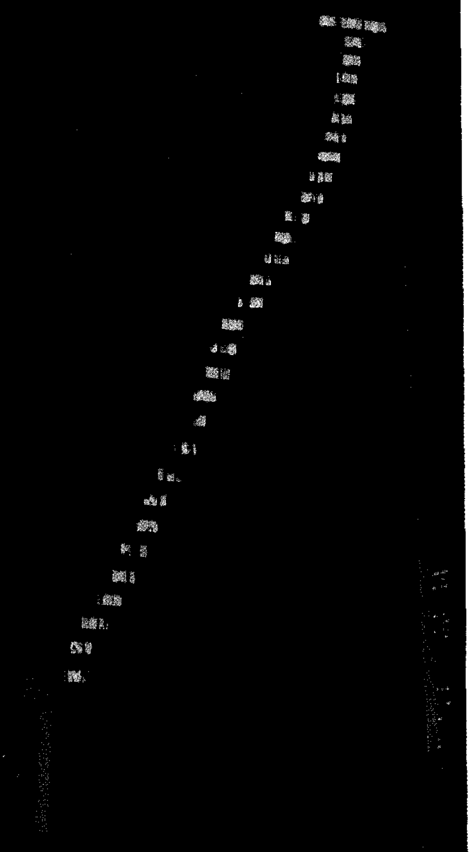
lovely voice sparkled in Morgana's music, while D'Anna Fortunato made an impressive company debut as Ruggiero—here is a major voice and a superior musical intelligence that should become a City Opera fixture. The orchestra played magnificently for Leppard, who must have been appalled at how good deeds in the pit were, one by one, sabotaged by Serban onstage.

RAFAEL KUBELIK IS ABOUT THE ONLY major conductor who has any time left for **Karl Amadeus Hartmann.** An important but neglected composer who lived most of his life in Munich, Hartmann died there, too early, at the age of 58 in 1963. Just before his death, he was at work on a large-scale symphonic cantata for baritone and orchestra based on a text from Jean Giraudoux's *Sodom et Gomorrha,* one of those end-of-the-world visions that obsessed so many post-war poets. The piece is called simply *Gesangsszene* (*Song Scene*), and Kubelik boldly devoted half of a recent New York Philharmonic program to the score, which had never before been played in this country.

Like so many German composers born in the early years of the century, Hartmann found his creative spirit nearly snuffed out just as he was reaching maturity, which unluckily coincided with the Third Reich. After he came out of hiding in 1946, Hartmann made up for lost time by producing eight symphonies, works of substance and passionate urgency, richly scored, soundly structured, full of exciting ideas, and bursting with Bavarian vitality. The early ones owe some debt to Mahler and other late Romantics, while the last symphonies show the composer eagerly picking up on more contemporary idioms. These scores are far more than derivative echoes, for Hartmann absorbed only the influences he needed to give his personal voice individuality and character. All of his symphonies have a heady appeal and several could become repertory items, if conductors ever took the trouble to investigate them.

Gesangsszene is almost primal in its impact, a cry of savage despair from a man who obviously had experienced oppression and annihilation firsthand, yet Hartmann never loses control over his materials or relents as he twists the screw. After a grinding fortissimo climax, the music breaks off and the last nine lines are recited—a more shattering finale, perhaps, than had the composer lived to finish the score. The performance was fabulous. Roland Hermann's powerful baritone and declamatory grandeur cut cleanly through the massive orchestral textures, and Kubelik, always at his best when on a mission, stirred the Philharmonic into a fever pitch of finely tuned frenzy. ▬



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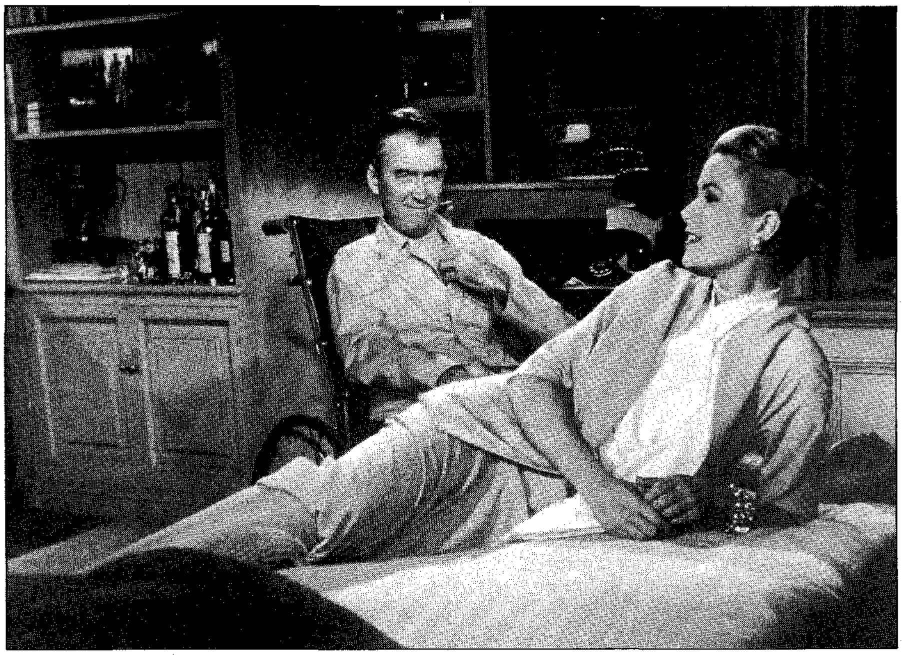
Movies/David Denby

THROUGH A GLASS DARKLY

"*...Rear Window,* a masterpiece about prurience, spying, and sexual fear, is back in circulation after many years..."



Room with a view: *James Stewart and Grace Kelly in Alfred Hitchcock's film.*

FOR THE REGULAR MOVIEGOER, THIS HAS been an increasingly schizoid and frustrating time. The idea of a movie culture has never been more vibrantly alive—at least in New York. The city has been brimming over with brilliant revivals and film events—hundreds of old French movies at the Museum of Modern Art; the rousing Soviet silent film *The New Babylon,* with its rediscovered Shostakovich score, shown at Radio City Music Hall as part of the New York Film Festival; *Pandora's Box,* with Louise Brooks baring her back and smiling ravenously at her lovers; the uncut versions of *The Leopard* and *A Star Is Born.*

At the same time, the living art of the movies has never been closer to extinction. Better pictures will open soon, but up to this moment, the year 1983 (in American movies, at least) has been something we should bury quietly in an unmarked grave. Yet nothing like that is happening. *The Big Chill,* for instance, which has been every bit as shrewdly designed as those rubber-croissant stores opening all over, has just been hailed by a large part of the media as a major event in our culture. Is it that confident, smart packaging and a readily identifiable "concept" are easier for the media to celebrate than personal expressiveness? Or have people given up on American movies as an art form—given up on them, that is, as a form in which a director who has something to say persists, against all odds, in finding some idiosyncratic way of saying it?

Alfred Hitchcock was a man who could have put his personal stamp on a grocery list. **Rear Window,** his 1954 masterpiece about prurience, spying, and sexual fear, has opened again after being held out of circulation for many years. What had remained most vivid in my mind was its famous technical virtuosity—the strategy of restricting the settings to a single room and the point of view to an immobile observer, a photojournalist, Jeffries (James Stewart), who is recovering from a broken leg. Bored and maliciously curious, the photographer spies on his neighbors across the courtyard, and finally deduces, from a variety of fragmentary clues, that one of them has murdered his invalid wife. Until the end, when the murderer himself, in the frighteningly burly but also pitiably human form of Raymond Burr, bursts into the photographer's apartment, there is little in the way of conventional excitement. *Rear Window* is perhaps the most sociable, meditative, and intellectualized of Hitchcock's thrillers. In his voyeuristic meddlings, the photographer is aided by his part-time nurse (Thelma Ritter) and his girlfriend, Lisa (Grace Kelly), a high-society fashion editor. Together they observe, debate, interpret. A regular group of Peeping Toms, they interfere with Jeffries's neighbor out of a desire to prove their own cleverness, not because they want to see justice served.

What I had remembered best was the miraculous way all the little pieces of the film fitted together—the power and ease of Hitchcock's storytelling. But I had forgotten, or perhaps never noticed, that everything else in the movie was good, too—and developed with surprising richness. It turns out that the "master of suspense" was a lot more interested in character, in "psychology," in the pathos and disappointments and sheer intractability of everyday life than he is usually given credit for.

John Michael Hayes, a former radio scriptwriter who worked with Hitchcock a number of times in the fifties, produced a surprisingly reverberant screenplay from Cornell Woolrich's story. Lying on his stomach in the opening scene as the nurse gives him a massage, Jeffries complains of his girlfriend that she's "too perfect"—she's not the kind of woman who could rough it with him in the outback. When Lisa arrives, she is indeed perfect, showing up in organdy and pearls with a take-out dinner from "21." But what strikes us even more than Grace Kelly's perfection is how fervently her Lisa desires Jeffries. Can Grace Kelly really have been called "icy"? She's straightforwardly sexual here—nothing "indirect" (Hitchcock's word) or reserved about her.

Is the swashbuckling photographer afraid of this vibrant girl? In her first appearance, her shadow looms over Jeffries's sleeping face, and then, in a strange, slow, stuttering movement through space (has Hitchcock played with the negative here?), she bends down and awakens him with a kiss. Since everything is seen from Jeffries's point of view, we can assume this spooky shot represents his dread, and in that case, what's going on in the apartments across the courtyard becomes even more interesting. Like television channels idly sampled, the different windows reveal

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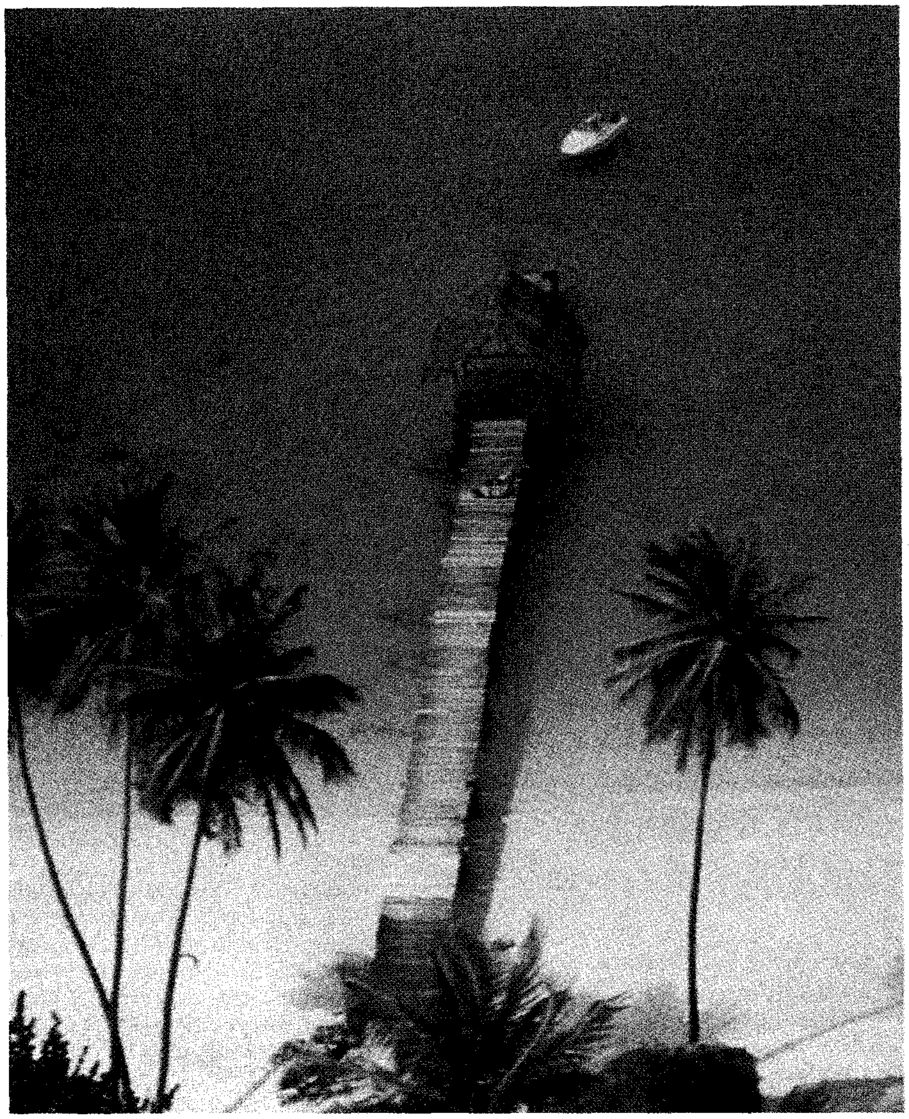

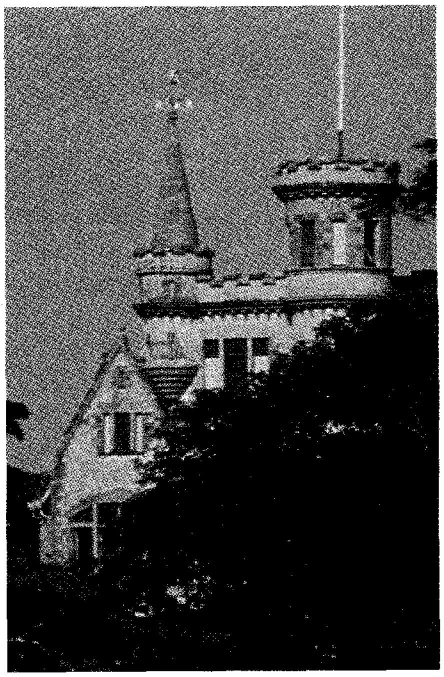

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intimate stories, and all the stories are about sex and marriage, entrapment and loneliness. The murderer, of course, does away with his nagging, invalid wife; two newlyweds pull down the shades, which is amusing at first but becomes a little sinister as day after day passes (by the end of the movie, their shades are up, and they are fighting); a solitary, half-mad lady sets out a place and pours wine for a nonexistent male caller—a portent, perhaps, of what awaits Jeffries if he rejects Lisa. It's as if all of the bachelor's fears were arrayed before him.

In its artificial, tightly controlled way, *Rear Window* offers a painfully truthful image of the impersonality and melancholy of big-city life. Jeffries has no relation with his neighbors except to spy on them and to interfere with the plans of the poor murderer, who, after all, only wants to do away with his wife without bothering anybody. And there's another couple across the yard. Childless, they lavish their affections on a tiny dog, which they lower down into the yard in a wicker basket. When the murderer also kills the dog, which has become overly curious, the woman who owns it, not knowing who committed the crime, cries out in anguish at her neighbors, "Did you kill him because he *liked* you?" It's a heart-wrenching moment. Much has been made of Hitchcock's urbanity, but here and there he revealed a streak of fundamental sympathy every bit as strong as his famously cold and manipulative wit.

DO YOU KNOW HOW TO RUIN THE ADAPtation of a wonderful Graham Greene book? Well, first you cast Michael Caine as an aging British alcoholic living in a small Argentine city—a perfectly good actor but still too young for the part of a sixtyish loser who marries a young prostitute. Then you cast Richard Gere as a young doctor of British-and-Paraguayan descent who sleeps with Caine's wife. You don't teach Gere to look at people the way a doctor does or even to abandon his rolling-hips, Rodeo Drive saunter—people like him because he swaggers. Next you drop out most of Greene's atmosphere, shooting important parts of the story in modern buildings rather than the run-down old stucco piles Greene was thinking of. Finally you change the title from *The Honorary Consul* to the meaningless **Beyond the Limit.** Then you serve up the film, dead on arrival, and hope that the ads of a shirtless Gere will pull people in.

IN LAST WEEK'S REVIEW OF *Danton,* A word was dropped, and my meaning reversed. The sentence should have read "The movie makes speech orgiastic—despite all the big words, 'freedom' and 'tyranny' and 'right,' the approach is hardly that of the textbook." ■

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Halloween

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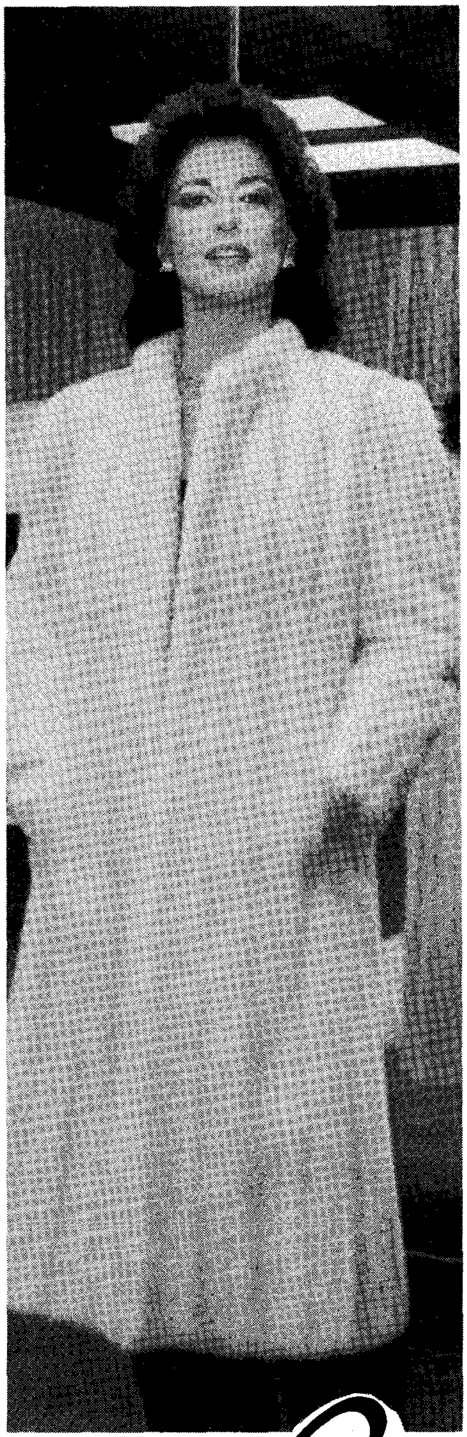

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MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

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Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. Thru Oct. 11: "The Flat Jungle." Oct. 12-15: "The Asphalt Jungle"; "Pharos." Beg. Oct. 16: "The Killing"; "Pharos." #2—Oct. 10: "Effi Briest"; "Precautions Against Fanatics"; "Last Words." Oct. 11-12: "Taxi Zum Klo"; "The Consequence." Oct. 13: "Moses and Aaron"; "Introduction to Arnold Schönberg's Accompaniment to Cinematographic Scene!" Oct. 14-15: "Heart of Glass"; "Woyzeck." Oct. 16: "Our Hitler."

3. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Oct. 13: "Hell's Angels"; "Escape 2000." Beg. Oct. 14: "Night of the Zombies"; "Angry Dragon."

4. **VANDAM THEATER—Vandam St. nr. Ave. Americas.** 675-0498. Thru Oct. 13: "The Stationmaster's Wife"; "Kamikaze '89."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Thru Oct. 13: "Don't Look Back." **AGEE**—Thru Oct. 13: "Children of Paradise."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Liquid Sky." #2—"The Big Chill."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru Oct. 13: "Ernesto." Opening Oct. 14: "Heartland Reggae."

9. **ART—8th St. E. of University Pl.** 473-7014. Thru Oct. 13: "Trading Places."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Oct. 10: "The Big Sleep"; "Michael Shayne, Private Detective." Oct. 11: "The Man Who Could Work Miracles"; "Things to Come." Oct. 12: "The Seventh Seal"; "Persona." Oct. 13: "Cabin in the Sky"; "Stormy Weather." Oct. 14-15: "Roman Holiday"; "Breakfast at Tiffany's." Oct. 16: "The Guardsman"; "Idiot's Delight."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Oct. 13: "National Lampoon's Vacation"; "Personal Best."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Oct. 10-11: "Rebel Without a Cause"; "East of Eden." Oct. 12-13: "The Story of O"; "Maitresse." Oct. 14-15: "And Now for Something Completely Different"; "Life of Brian." Oct. 16: "Lord of the Rings"; "The Dark Crystal."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Fanny & Alexander." #2—Thru Oct. 13: "Strange Invaders."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Rear Window." #2—"The Draughtsman's Contract." #3—"Zelig." #4—"Rear Window."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru Oct. 13: "The Lonely Lady." Beg. Oct. 14: "A Boy and His Dog."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Risky Business."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Never Say Never Again."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Romantic Comedy."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Eddie and the Cruisers." #2—"Beyond the Limit." #3—"The Big Chill."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru Oct. 13: "A Time to Die." #2—"Escape 2000."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Return of the Jedi."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Never Say Never Again." #2—"Risky Business." #3—"Mr. Mom." #4—"National Lampoon's Vacation." #5—"Zelig." #6—"Strange Invaders."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Eddie and the Cruisers." #2—582-5070. "Beyond the Limit."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Trading Places."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Hell's Angels."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—Thru Oct. 13: "Sword of the Barbarian." Beg. Oct. 14: "Night of the Zombies." #2—"Revenge of the Ninja."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Flashdance." **EMBASSY 3**—"Easy Money." **EMBASSY 4**—"Staying Alive."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Oct.10: "Juliet of the Spirits"; "La Strada." Oct. 11-12: "Red River"; "The Searchers." Oct. 13-15: "2001: A Space Odyssey"; "Alien." Oct. 16: "All That Jazz"; "Lenny." #2—Oct. 10-11: "Enter the Dragon"; "Return of the Dragon." Oct. 12-13: "Up In Smoke"; "Stir Crazy." Oct. 14-15: "Missing"; "The Verdict." Oct. 16: "Reds."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Pieces." #2—Thru Oct. 13: "The Lonely Lady." Beg. Oct. 14: "A Boy and His Dog."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Flashdance."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Staying Alive."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Brainstorm."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Merry Christmas, Mr. Lawrence."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Thru Oct. 11: "The Grey Fox."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. Thru Oct. 13: "Risky Business." Beg. Oct. 14: "Streamers."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "Romantic Comedy."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Koyaanisqatsi."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Mr. Mom."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Cross Creek."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Heat and Dust."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Rear Window."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Never Say Never Again." #2—"Never Say Never Again."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "Romantic Comedy." **CORONET**—Thru Oct. 13: "Daniel."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. Beg. Oct. 14: "Betrayal."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. Thru Oct. 13: "Hanna K." Opening Oct. 14: "The Ballad of Gregorio Cortez." **CINEMA II**—753-0774. "Educating Rita."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Fanny & Alexander." #2—832-2720. Thru Oct. 13: "The Lonely Lady." Opening Oct. 14: "Never Cry Wolf."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Zelig."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Eddie and the Cruisers." #2—"The Big Chill."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Return of Martin Guerre."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Rumble Fish."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Oct. 13: "The Leopard." Beg. Oct. 14: "Risky Business."

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru Oct. 13: "Escape 2000." Beg. Oct. 14: "Night of the Zombies."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Beyond the Limit." #2—"Hell's Angels."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "The Lonely Lady."

84. COSMO—116th St. nr. Lexington Ave. 534-0330. Thru Oct. 13: "Escape 2000"; "Shogun Assassin." Beg. Oct. 14: "Night of the Zombies."

61st Street & Above
West Side

85. PARAMOUNT—B'way at 61st St. 247-5070. "The Big Chill."

86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—"Danton." #2—"Lonely Hearts." #3—"Pauline at the Beach."

88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—"Rear Window." #2—Thru Oct. 11: "Rear Window." Beg. Oct. 12: "Passion."

89. REGENCY—B'way nr. 67th St. 724-3700. Oct. 10: "Pygmalion"; "The Horses Mouth." Oct. 11-12: "The Four Feathers"; "The Sea Hawk." Oct. 13-15: "Kind Hearts and Coronets"; "The Lavender Hill Mob." Oct. 16: "Forever and a Day"; "Bitter Sweet."

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—"Ernesto." #2—"Trading Places."

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"Never Say Never Again." #2—"Risky Business." #3—"The Big Chill." #4—"Fanny & Alexander."

93. NEW YORKER—B'way nr. 88th St. 580-7900. #1—"The Draughtsman's Contract." #2—"Zelig."

95. THALIA—95th St. W. of B'way. 222-3370. Oct. 10: "Eagle's Wing"; "The Wild Bunch." Oct. 11: "The Nun's Story"; "Wait Until Dark." Oct. 12: "Majin, the Stone Samurai"; "Majin Strikes Again." Oct. 13: "The Devils"; "Lisztomania." Oct. 14-15: "26 Days in the Life of Dostoyevsky"; "A Nest in the Wind." Oct. 16: "Tragedy of a Ridiculous Man"; "The Conformist."

96. METRO CINEMA—B'way nr. 99th St. 222-1200. Oct. 10: "Animal Crackers"; "Duck Soup." Oct. 11: "Breaking Away"; "Taking Off." Oct. 12: "Mandabi"; "Tom." Oct. 13: "White Heat"; "The Public Enemy." Oct. 14: "Diner"; "American Graffitti." Oct. 15: "Scenes From a Marriage." Oct. 16: "Citizen Kane"; "Grand Illusion."

97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—"Trading Places"; "48 Hrs." #2—"Merry Christmas, Mr. Lawrence." #3—Thru Oct. 13: "Staying Alive"; "An Officer and a Gentleman." Beg. Oct. 14: "A Boy and His Dog." #4—"Hell's Angels."

98. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—Thru Oct. 13: "Hell's Angels." #2—"Never Say Never Again."

99. ALPINE—Dyckman St. at B'way. 567-3587. Thru Oct. 13: "Trading Places"; "48 Hrs." Beg. Oct. 14: "Easy Money."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Adm. free. Oct. 12, 7 p.m.: "Lights, Action, Africa" by Joan and Alan Root, "The Park That Kids Built", "Dark Circle" by Judy Irving, Chris Beaver, Ruth Landy.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Oct. 12, 8 p.m.: "The 5000 Fingers of Dr. T" (1953) by Roy Rowland.

COLUMBIA UNIVERSITY—Center for Italian Studies, Piccolo Teatro, Amsterdam at 117th St. 280-2306 Oct. 14, 7 p.m.: "The Meadow" (1979) by Paolo and Vittorio Taviani.

GOETHE HOUSE—Fifth Ave. at 83rd St. 744-8310. Free. Oct. 14, 6:30 p.m.: Intro to post-1945 films by Ingrid Scheib-Rothbart; 7 p.m.: "Dear Mr. Wonderful" (1982) by Peter Lilienthal. Oct. 15, 1 p.m.: Intro to pre-WW2 films by William Everson; 2 p.m.: "The Lost Son" (1934) by Luis Trenker, "The Emperor of California (1936).

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Centennial Moments from the Met—a collection of eight shorts highlighting 100 years of the Metropolitan opera.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. Films by Nagisa Oshima—Oct. 14, 7:30 p.m.: "Death by Hanging" (1968), Oct. 15, 1 p.m.: "The Man Who Left His Will on Film" (1970); 4 p.m.: "Death by Hanging"; 7:30 p.m.: "Diary of a

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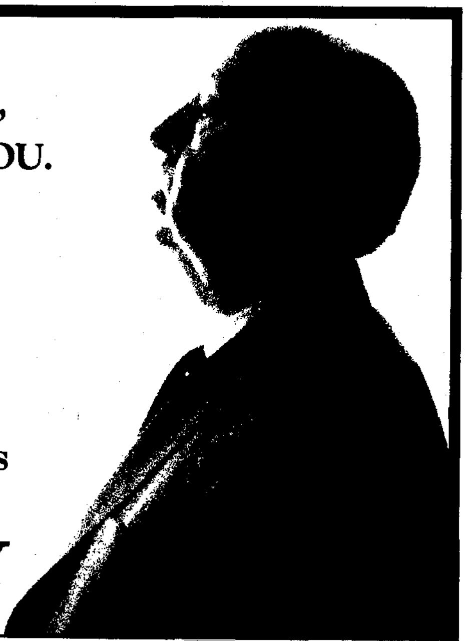

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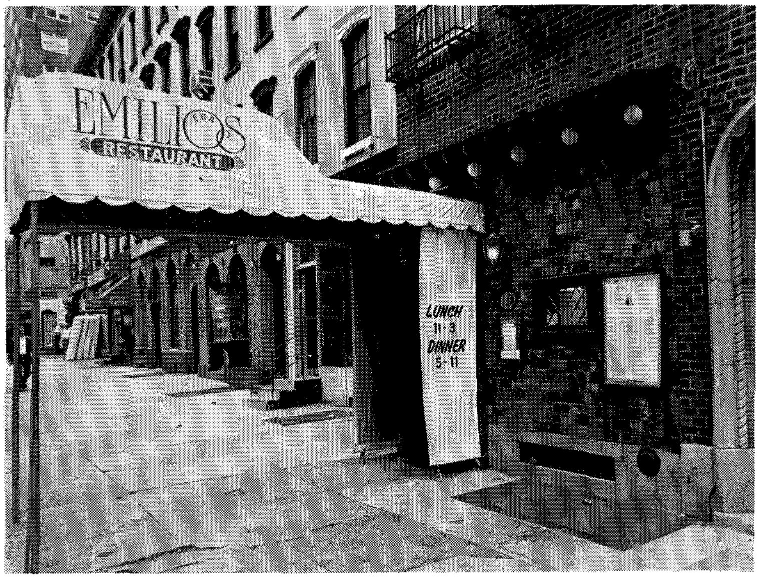

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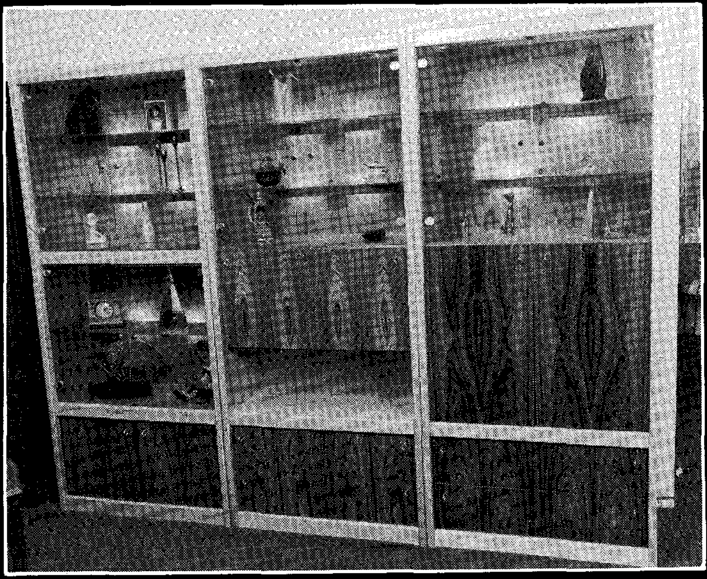

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Shinjuku Thief" (1969). Oct. 16, 1 p.m.: "Diary of a Shinjuku Thief"; 4 p.m.: "The Man Who Left His Will on Film."

THE KITCHEN—484 Broome St. 925-3615. Adm. $3.50; members $2. Oct. 15, 3 p.m.: Rare footage from the Russian Theatre of the 1920s and 1930s. Video—Tues.-Sat., 1 p.m.: "Theme Song" (1974) by Vito Acconci, "Semi-Buffet" (1975) by William Wegman, "Shepherd's Pie Dear" (1981) by Kevin McMahon; 2:15 p.m.: "5 dim/MIND" (1983) and "New Building Under the Water" (1982) by Ken Feingold; "Business at Pete's Store" (1983) by *Traci Sampson; 4 p.m.: Tapes by request.*

MUSEUM OF BROADCASTING—1 East 53rd St. 752-4690 Sug. contrib. $3, members $2. Written by Levinson and Link. Oct. 11, 12:15 p.m.: "Mannix" (1967), "The Alfred Hitchcock Hour" (1962); 2:15 p.m.: "The Storyteller" (1977). Oct. 12, 12:15 p.m.: "The Whole World is Watching" (1969); 2:15 p.m.: "Crisis at Central High" (1981). Oct. 13, 12:15 p.m.: "Take Your Best Show" (1982); 2:15 p.m.: "Two on a Bench" (1971), "A Cry for Help" (1975). Oct. 14, 12:15 p.m.: "The Boston Money Party" (1964), "Enough Rope" (1960); 2:15 p.m.: "Who Killed the Mysterious Mr. Foster?" (1971). Oct. 15, 12:15 p.m.: "Tigers Left, Tigers Right" (1964), "Who Killed Evrybody?" (1964); 2:15 p.m.: "Man With a Cane" (1961), "The Gun" (1974).

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with mus. adm. Bulgarian Films—Oct. 10, 2:30 p.m.: "The Peach Thief" (1964) by Vulo Radev; 5 p.m.: "A Tree Without Roots" (1975) by Hristo Hristov. Oct. 11, 2:30 p.m.: "On the Little Island" (1958) by Ranghel Vulchanov. Oct. 13, 2:30 p.m.: "A Tree Without Roots"; 6 p.m.: "Detour" (1967) by Grisha Ostovski, Todor Stoyanov. Oct. 14, 2:30 p.m.: "Detour; 6 p.m. "The Peach Thief." Oct. 15, 2:30 p.m.: "We Were Young" (1961) by Binka Zhelyazkova; 5 p.m.: "Barrier" (1979) by Hristov; 5 p.m.: "Tsar and General" (1965) by Vulo Radev. What's Happening? Film Series—Oct. 11, 6 p.m.: "Out of Order" (1983) by Diane Christian, Bruce Jackson. Films From the Archive—Oct. 15-16, 12 noon: "When Willie Comes Marching Home" (1950) by John Ford.

NEW ASSEMBLY THEATER—360 E. 10th St. at Ave. B 505-6590. Adm. $1.50. Oct. 11, 8 p.m.: "Dreams That Money Can Buy" (1944-47) by Hans Richter, Oct. 11, 8 p.m.: "Dreams That Money Can Buy" (1944-47) by Hans Richter, "Pull My Daisy" by Robert Frank, Alfred Leslie.

NEW YORK CITY LABOR FILM CLUB—Martin Luther King Jr. Labor Center/1199, 310 W. 43rd btwn. 8th & 9th Ave. 677-3900 Adm. free. Oct. 11, 6 p.m.: "Labor's Turning Point: the Minneapolis Teamsters Strike of 1934" (1934) by John deGraaf. Oct. 14, 6 p.m.: "Temiscaming, Quebec" (1975) by the National Film Board of Canada.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Adm. Free. Oct. 11, 12 noon: "October" (1927) by Sergei Eisenstein. Oct. 13, 12 noon: "Pudovkin" by V.I. Pudovkin. Video—Oct. 13, 6 p.m.: "Signs and Symbols of Today's Environment" by Juan Downey.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4, members, students & senior citizens $3. Oct. 11, 6 p.m.: "Devil's Playground" (1937) by Erle C. Kenton, "It Happened in Hollywood" (1937) by Harry Lachman, "Ann Carver's Profession" (1933) by Edward Buzzell, "Air Hostess" (1933) by Albert Rogell. Oct. 12, 6 p.m.: "Blind Alley" (1939) by Charles Vidor, "The Dark Past" (1949) by Rudolph Mate, "Craig's Wife" (1936) by Dorothy Arzner, "Harriet Craig" (1950) by Vincent Sherman. Oct. 13, 6 p.m.: "Rock Around the Clock" (1956) by Fred Sears, "Gidget" (1959) by Paul Wendkos, "Head" (1968) by Bob Rafelson, "Easy Rider" (1969) by Dennis Hopper. Oct. 14, 4 p.m.: "Affair in Trinidad" (1952) by Vincent Sherman, "You Were Never Lovelier" (1942) by William A. Seiter; 8:45 p.m.: "Salome" (1953) by William Dieterle, "Fire Down Below" (1956) by Robert Parrish. Oct. 15, 4 p.m.: "Too Many Husbands" (1940) by Wesley Ruggles, "She Couldn't Take It" (1936) by Tay Garnett, "Cocktail Hour" (1933) by Victor Schertizinger; 8:45 p.m.: "The Whole Town's Talking" (1933) by John Ford, "Platinum Blonde" (1930) by Frank Capra. Oct. 16, 4 p.m.: "Seventh Cavalry" (1956) by Joseph H. Lewis, "A Lawless Street" (1955) by Lewis, "3:10 to Yuma" (1956) by Delmer Daves; 8:45 p.m.: "Decision at Sundown" (1957) by Budd Boetticher, "Comanche Station" (1959) by Boetticher.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Oct. 15, 2 p.m.: "Harlan Country U.S.A." (1976) by Barbara Kopple.

SQUAT THEATRE—256 W. 23rd. 691-1238. Adm. $4. Oct. 14-15, 8 p.m.: "Cobra" (1925) by Josef Hemabery, with Rudolph Valentino; 10 p.m.: "Queen Sheba Meets the Atom Man" (1965) by Ron Rice, with Taylor Mean; 12 midnight: "The Blank Generation" (1976) by Amos Poe, Richard Hell, with Blondie, Talking Heads, Patti Smith, Ramones. Oct. 16, 6 p.m.: "Cobra"; 8 p.m.: "Queen Sheba Meets the Atom Man"; 10 p.m. "The Blank Generation."

VIDEO REDBAR—First Ave. and 7th St. Oct. 12, 9:30 p.m.: "My Neighborhood" (1983) by Mitchell Kriegman.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Films by Warren Sonbert—Beg. Oct. 11, 12:30 p.m.: "Carriage Trade" (1969-72); 6:30 p.m.: "Rude Awakening" (1972-76), "A Woman's Touch" (1983).

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Never Say Never Again." #2—Tent.: "Escape 2000." #3—Thru Oct. 13: "Pieces."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. Thru Oct. 13: "The Lonely Lady." Beg. Oct. 14: "Night of the Zombies."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"Pieces." #2—"Hell's Angels."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Romantic Comedy." #2—"Beyond the Limit."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"Romantic Comedy." #2—"The Big Chill."

106. **DOVER—1729 Boston Rd. at 174th St.** 542-3511. Thru Oct. 13: "Hell's Angels"; "Champions of Death." Beg. Oct. 14: "Night of the Zombies"; "The Mack."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—Thru Oct. 13: "Trading Places." Beg. Oct. 14: "A Boy and His Dog." #2—Tent.: "The Lonely Lady." #3—"Escape 2000." #4—"Risky Business."

110. **KENT—E. 167th St. nr. Grand Conc.** 992-9330. Thru Oct. 13: "Hell's Angels"; "Killer Army." Beg. Oct. 14: "Night of the Zombies."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Beyond the Limit." #2—"Never Say Never Again."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Zelig."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—Thru Oct. 13: "The Big Chill." Beg. Oct. 14: "Night of the Zombies." #2—Thru Oct. 13: "Escape 2000." Beg. Oct. 14: "A Boy and His Dog."

117. **VALENTINE—E. Fordham Rd. at Valentine Ave.** 584-9583. #1—"Never Say Never Again." #2—"Never Say Never Again." #3—"Pieces."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Never Say Never Again." #2—"Hell's Angels." #3—"Romantic Comedy." #4—Thru Oct. 13: "The Lonely Lady." Beg. Oct. 14: "A Boy and His Dog." #5—Thru Oct. 13: "Escape 2000." Beg. Oct. 14: "Night of the Zombies."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Eddie and the Cruisers." #2—"Beyond the Limit."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—Thru Oct. 13: "Hell's Angels." Beg. Oct. 14: "Night of the Zombies." #2—Thru Oct. 13: "Escape 2000." Beg. Oct. 14: "A Boy and His Dog."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Mr. Mom." #2—"The Big Chill."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Never Say Never Again." #2—"Romantic Comedy." #3—Thru Oct. 13: "Easy Money." Beg. Oct. 14: "A Boy and His Dog." #4—"The Lonely Lady."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"The Lonely Lady." #2—Thru Oct. 13: "Beyond the Limit." Beg. Oct. 14: "Night of the Zombies." #3—Thru Oct. 13: "Hell's Angels." Beg. Oct. 14: "A Boy and His Dog." #4—"Never Say Never Again."

THE CRITICS ACCLAIM!

"BEN KINGSLEY TOPS HIS BRILLIANT WORK IN 'GANDHI'."
-David Sterritt, Christian Science Monitor

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-Vincent Canby, New York Times

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-Roger Ebert, Chicago Sun-Times

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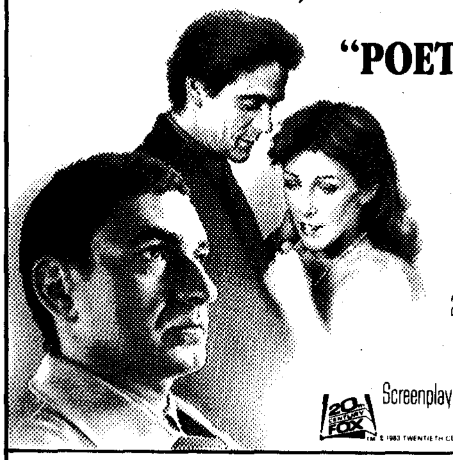
-David Denby, New York Magazine



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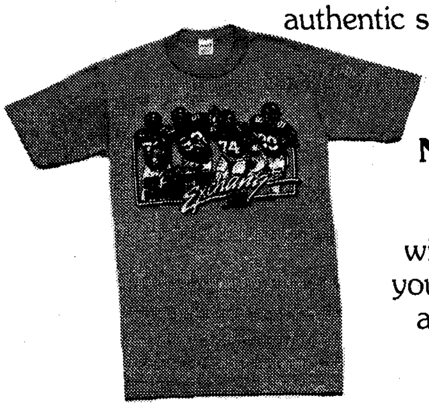

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MOVIES

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"Zelig." #2—Thru Oct. 13: "Trading Places."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru Oct. 13: "National Lampoon's Vacation"; "The Outsiders." #2—"Romantic Comedy." #3—Thru Oct. 13: "Hell's Angels." Beg. Oct. 14: "Easy Money."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—"Never Say Never Again." #2—"Fanny & Alexander."

216. **DOWNTOWN BROOKLYN—REGENT—Fulton St. at Bedford Ave.** 622-8143. Beg. Oct. 14: "Night of the Zombies"; "Edge of Fury."

219. **FLATBUSH—RKO ALBERMARLE—Flatbush Ave. at Albermarle Rd.** 287-9300. "Never Say Never Again."

220. **FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave.** 284-5700. #1—Thru Oct. 13: "Hell's Angels." #2—Thru Oct. 13: "Beyond the Limit." Beg. Oct. 14: "Night of the Zombies." #3—Thru Oct. 13: "Escape 2000." Beg. Oct. 14: "Heartland Reggae." #4—Thru Oct. 13: "The Lonely Lady."

222. **FLATBUSH—RUGBY—Utica Ave. nr. Church.** 346-7807. #1—Thru Oct. 13: "Hell's Angels"; "The Hills Have Eyes." Beg. Oct. 14: "Night of the Zombies." #2—Thru Oct. 13: "Escape 2000"; "Stryker." Beg. Oct. 14: "A Boy and His Dog."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"The Big Chill." #2—"Beyond the Limit."

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. "Never Say Never Again." **SOUTH**—"Romantic Comedy."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Oct. 13: "National Lampoon's Vacation"; "Twilight Zone—The Movie." Beg. Oct. 14: "Easy Money."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. Thru Oct. 13: "National Lampoon's Vacation." Beg. Oct. 14: "Easy Money."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. Thru Oct. 13: "Trading Places." Beg. Oct. 14: "National Lampoon's Vacation."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. Thru Oct. 11: "Snow White and the Seven Dwarfs." Beg. Oct. 12: "Private School."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"Eddie and the Cruisers." #2—"Return of the Jedi." #3—"The Big Chill." #4—"Zelig."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Oct. 13: "The Lonely Lady."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—"The Big Chill." #2—Beg. Oct. 13: "National Lampoon's Vacation."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—"The Lonely Lady." #2—"Escape 2000"; "Pieces." #3—"Never Say Never Again."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—Thru Oct. 13: "Mr. Mom." Beg. Oct. 14: "A Boy and His Dog." #2—Thru Oct. 13: "Hell's Angels."

303. **NEW DORP—HYLAN—** 351-6601. #1—Thru Oct. 13: "Beyond the Limit." Beg. Oct. 14: "Trading Places." #2—"The Big Chill."

304. **NEW DORP—LANE—** 351-2110. Thru Oct. 13: "Risky Business."

305. **NEW DORP—RAE—** 979-0444. #1—"Never Say Never Again." #2—Thru Oct. 13: "Pieces."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"Escape 2000." #2—Thru Oct. 13: "Hell's Angels."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"Never Say Never Again." #2—Thru Oct. 13: "Easy Money." Beg. Oct. 14: "Deal of the Century."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "Romantic Comedy."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Tent.: "The Lonely Lady." #2—Tent.: "The Big Chill." #3—Thru Oct. 13: "Hell's Angels." Beg. Oct. 14: "Night of the Zombies." #4—"Never Say Never Again."

402. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Never Say Never Again." #2—"Risky Business."

403. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-1110. #1—Thru Oct. 13: "Hell's Angels." Beg. Oct. 14: "Night of the Zombies." #2—Thru Oct. 13: "The Grey Fox." Beg. Oct. 14: "A Boy and His Dog." #3—"Escape 2000." #4—"Romantic Comedy."

406. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. Thru Oct. 13: "Mausoleum"; "Concrete Jungle." Beg. Oct. 14: "The Final Option"; "Forced Vengeance."

407. DOUGLASTON—MOVIEWORLD.—L.I. Expressway & Cross Island P'kway. 423-7200. #1—"The Big Chill." #2—"Zelig." #3—"The Lonely Lady." #4—"Mr. Mom." #5—"Easy Money." #6—"National Lampoon's Vacation." #7—Thru Oct. 13: "The Big Chill." Beg. Oct. 14: "A Boy and His Dog."

408. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"The Big Chill." #2—"Beyond the Limit."

410. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—Thru Oct. 13: "Hell's Angels"; "The Hills Have Eyes." #2—Thru Oct. 13: "National Lampoon's Vacation"; "The Outsiders."

411. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—Thru Oct. 13: "Beyond the Limit." #2—Thru Oct. 13: "Hell's Angels." #3—Thru Oct. 13: "A Time to Die"; "Pieces."

412. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—"The Big Chill." #2—Thru Oct. 13: "Escape 2000." Beg. Oct. 14: "Night of the Zombies." #3—"Never Say Never Again."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—Thru Oct. 13: "Easy Money." Beg. Oct. 14: "Monty Python and the Holy Grail." #2—"The Lonely Lady." #3—Tent.: "Staying Alive." #4—Tent.: "Mr. Mom."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—"The Big Chill." #2—Thru Oct. 13: "Easy Money." Beg. Oct. 14: "Betrayal."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. Thru Oct. 13: "Trading Places." Beg. Oct. 14: "National Lampoon's Vacation."

418. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—"Zelig." #2—Thru Oct. 13: "The Lonely Lady." Beg. Oct. 14: "A Boy and His Dog."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—"Never Say Never Again." #2—"Risky Business." #3—"Escape 2000." #4—Thru Oct. 13: "Pieces." Beg. Oct. 14: "Night of the Zombies."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"Romantic Comedy." #2—"Beyond the Limit."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. Thru Oct. 13: "A Time to Die"; "Hell's Angels."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"Beyond the Limit." #2—"Escape 2000." #3—Thru Oct. 13: "Hell's Angels." Beg. Oct. 14: "A Boy and His Dog."

427. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 429-8004. Thru Oct. 13: "Pieces"; "Sword of the Barbarian."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—"Romantic Comedy." #2—"Never Say Never Again." #3—"The Lonely Lady."

433. JAMAICA—ROCHDALE—Baisley Blvd. at N.Y. Blvd. 276-5300. "Revenge of the Ninja"; "Class."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Oct. 13: "National Lampoon's Vacation"; "The Man With Two Brains." Beg. Oct. 14: "Easy Money"; "An Officer and a Gentleman."

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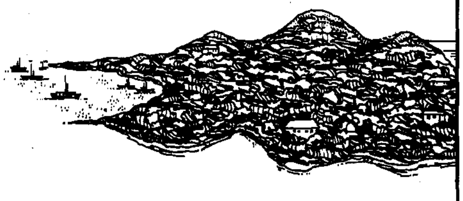

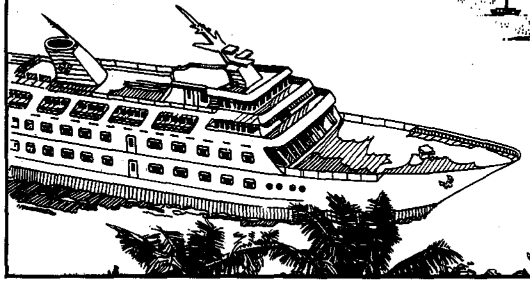

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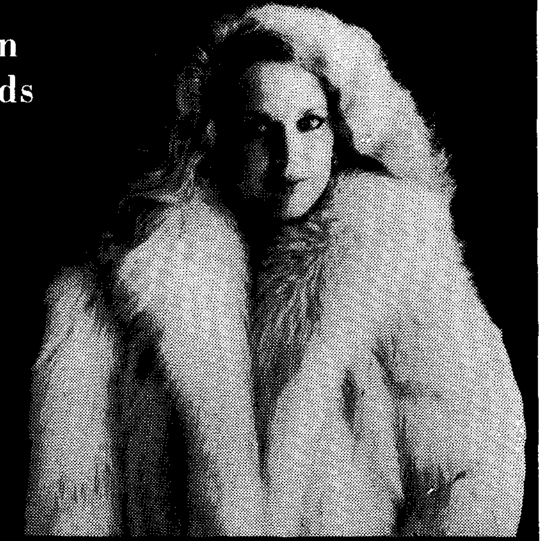

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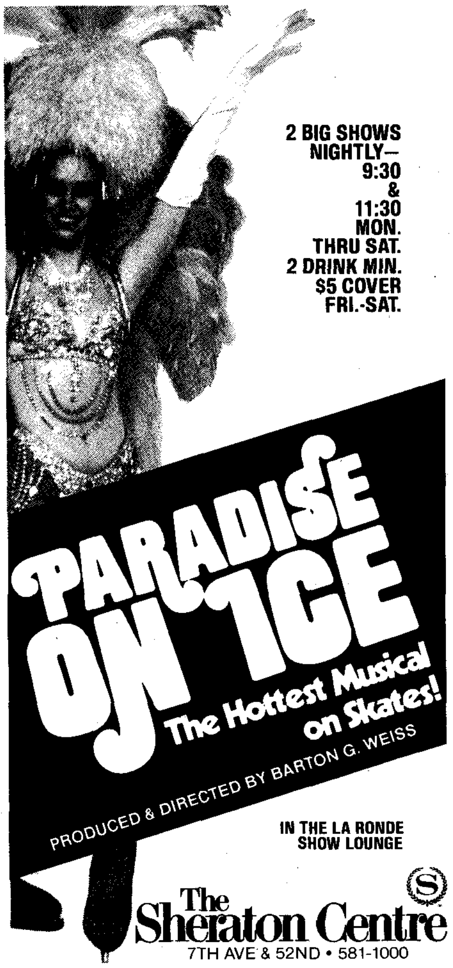

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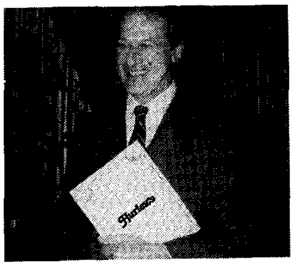

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MOVIES

437. LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy. 225-2800. Thru Oct. 13: "Trading Places." Beg. Oct. 14: "Easy Money."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru Oct. 13: "National Lampoon's Vacation"; "Twilight Zone—The Movie." Beg. Oct. 14: "Easy Money"; "Love at First Bite."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—Thru Oct. 13: "The Lonely Lady." Beg. Oct. 14: "A Boy and His Dog." #2—"Never Say Never Again."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Oct. 13: "WarGames"; "Rocky III." Beg. Oct. 14: "Trading Places"; "48 Hrs."

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru Oct. 13: "National Lampoon's Vacation." Beg. Oct. 14: "Easy Money." #2—"The Big Chill."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—"The Big Chill." #2—Thru Oct. 13: "National Lampoon's Vacation."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—"Beyond the Limit." #2—"The Big Chill."

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Oct. 13: "National Lampoon's Vacation"; "The Man With Two Brains." Beg. Oct. 14: "Easy Money"; "Breathless (1983)."

Long Island

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Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. #1—"The Big Chill." #2—Thru Oct. 13: "Easy Money."

501. BALDWIN—RKO— 223-9230. Thru Oct. 13: "Hell's Angels."

502. BELLEROSE—RKO— 775-1351. Thru Oct. 11: "Snow White and the Seven Dwarfs." Beg. Oct. 12: "Private School."

503. BELLMORE—PLAYHOUSE— 785-5400. #1—"National Lampoon's Vacation." #2—Thru Oct. 13: "Eddie and the Cruisers." Beg. Oct. 14: "Easy Money."

511. EAST MEADOW—FLICK— 794-8008. #1—Thru Oct. 13: "National Lampoon's Vacation." Beg. Oct. 14: "Easy Money." #2—"Trading Places."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Never Say Never Again." #2—"Romantic Comedy." #3—"Risky Business." #4—"Pieces."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Oct. 13: "National Lampoon's Vacation." Beg. Oct. 14: "Easy Money." #2—Thru Oct. 13: "Trading Places." Beg. Oct. 14: "The Grey Fox."

516. FARMINGDALE—RKO— 249-0122. Thru Oct. 11: "Snow White and the Seven Dwarfs." Beg. Oct. 12: "Private School."

517. FLORAL PARK—RKO FLORAL— 352-2280. "Escape 2000."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"Romantic Comedy." #2—Thru Oct. 13: "Hell's Angels"; "The Hills Have Eyes." Beg. Oct. 14: "Night of the Zombies."

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—"Beyond the Limit." #2—"Zelig." #3—"Never Say Never Again."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. "The Big Chill."

523. GREAT NECK—SQUIRE— 466-2020. #1—"Never Say Never Again." #2—"Never Say Never Again." #3—"Risky Business."

524. HEWLETT—RKO— 791-6768. Thru Oct. 11: "Snow White and the Seven Dwarfs." Beg. Oct. 12: "Private School."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—"Never Say Never Again." #2—"Risky Business."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. "Zelig." **SOUTH**—Thru Oct. 13: "Escape 2000."

529. LAWRENCE—RKO— 371-0203. #1—Thru Oct. 13: "Escape 2000." Beg. Oct. 14: "A Boy and His Dog." #2—"Beyond the Limit." #3—"The Big Chill."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. #1—Thru Oct. 13: "Trading Places." Beg. Oct. 14: "Easy Money." #2—Thru Oct. 13: "National Lampoon's Vacation." Beg. Oct. 14 (tent.): "Night of the Zombies."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"Educating Rita." #2—"Beyond the Limit." #3—"Easy Money." #4—"Hell's Angels." #5—"The Big Chill." #6—"Mr. Mom."

532. **LONG BEACH—LIDO—** 432-0056. Thru Oct. 13: "National Lampoon's Vacation"; "Twilight Zone—The Movie." Beg. Oct. 14: "Easy Money"; "Breathless (1983)."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—"Romantic Comedy." #2—"Easy Money." #3—"The Lonely Lady." #4—"Octopussy."

534. **LYNBROOK—STUDIO ONE—** 599-1444. Thru Oct. 13: "The Draughtsman's Contract."

535. **MALVERNE—TWIN—** 599-6966. #1—Thru Oct. 13: "Trading Places." Beg. Oct. 14: "Betrayal." #2—Thru Oct. 13: "National Lampoon's Vacation." Beg. Oct. 14: "Easy Money."

536. **MANHASSET—MANHASSET—** 627-7887. #1—"Romantic Comedy." #2—"Zelig." #3—"The Grey Fox."

537. **MANHASSET—RKO CINEMA—** 627-1300. "Fanny & Alexander."

540. **MASSAPEQUA—PEQUA—** 799-6464. "Beyond the Limit."

541. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL—** 795-2244. #1—"Escape 2000." #2—"The Big Chill." #3—"Risky Business." #4—"Romantic Comedy." #5—"Pieces." #6—"Never Say Never Again." #7—"Mr. Mom."

542. **MERRICK—GABLES—** 546-0734. Thru Oct. 13: "Flashdance." Beg. Oct. 14: "Staying Alive."

545. **NEW HYDE PARK—HERRICKS—** 747-0555. "National Lampoon's Vacation."

546. **NEW HYDE PARK—RKO ALAN—** 354-4338. Thru Oct. 13: "An Officer and a Gentleman"; "48 Hrs." Beg. Oct. 14: "A Boy and His Dog."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—Thru Oct. 13: "Trading Places." #2—Thru Oct. 13: "National Lampoon's Vacation."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. Thru Oct. 13: "Trading Places." Beg. Oct. 14: "Easy Money."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—"Trading Places." #2—Thru Oct. 13: "National Lampoon's Vacation." Beg. Oct. 14: "Easy Money."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"The Big Chill." #2—"National Lampoon's Vacation."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. "Mr. Mom."

552. **PLAINVIEW—RKO TWIN—** 931-1333. #1—"Beyond the Limit." #2—Thru Oct. 13: "Romantic Comedy." Beg. Oct. 14: "A Boy and His Dog."

554. **PORT WASHINGTON—MOVIES—** 944-6200. #1—"Trading Places." #2—Thru Oct. 13: "Hell's Angels." Beg. Oct. 14: "A Boy and His Dog." #3—"Escape 2000."

555. **PORT WASHINGTON—SANDS POINT—** 883-5074. Thru Oct. 13: "National Lampoon's Vacation." Beg. Oct. 14: "Betrayal."

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. "Mr. Mom."

558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—"Never Say Never Again." #2—"Zelig."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"The Big Chill." #2—Thru Oct. 13: "Lonely Hearts."

562. **SYOSSET—UA CINEMA** 150— 364-0700. "Brainstorm."

566. **VALLEY STREAM—RKO GREEN ACRES—** 561-2100. Thru Oct. 13: "A Time to Die."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"Educating Rita." #2—"Pieces." #3—"Brainstorm." #4—"Revenge of the Ninja." #5—"Never Say Never Again." #6—"Romantic Comedy." #7—"Mr. Mom." #8—"Beyond the Limit." #9—"The Lonely Lady." #10—"Hell's Angels." #11—"The Big Chill."

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—"Easy Money." #2—Thru Oct. 13: "Hell's Angels."

571. **WANTAGH—RKO—** 781-6969. Thru Oct. 13: "Escape 2000."

573. **WESTBURY—DRIVE-IN—** 334-3400. #1—"Hell's Angels." #2—"Never Say Never Again." #3—"Escape 2000."

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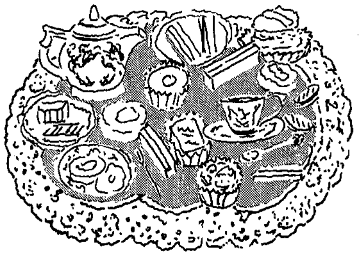

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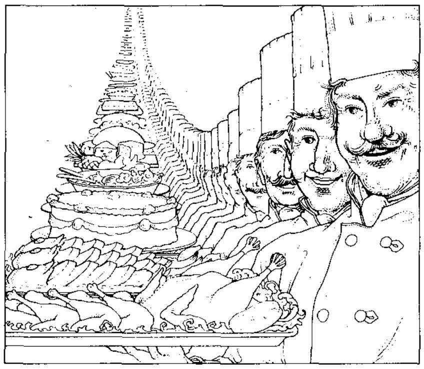

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MOVIES

574. **WESTBURY—WESTBURY—** 333-1911. #1—"Tender Mercies." #2—"A Time to Die."

Suffolk County

601. **BABYLON—BABYLON—** 669-3399. "Romantic Comedy."

602. **BABYLON—RKO—** 669-0700. #1—"The Big Chill." #2—"Return of the Jedi."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—"Beyond the Limit." #2—Thru Oct. 13: "A Time to Die." Beg. Oct. 14: "Night of the Zombies." #3—Thru Oct. 13: "Escape 2000." Beg. Oct. 14 (tent.): "A Boy and His Dog."

604. **BAY SHORE—CINEMA—** 665-1722. "Brainstorm."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Hell's Angels." #2—"Never Say Never Again."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru Oct. 13: "National Lampoon's Vacation." Beg. Oct. 14: "Easy Money."

615. **COMMACK—DRIVE-IN—** 499-2900. "Never Say Never Again."

616. **COMMACK—MAYFAIR—** 543-0707. "Romantic Comedy."

617. **COMMACK—RKO—** 499-4545. #1—"Return of the Jedi." #2—"The Big Chill."

619. **CORAM—CORAM—** 698-7200. "Never Say Never Again."

621. **CORAM—PINE—** 698-6442. #1—"Romantic Comedy." #2—Thru Oct. 13: "Trading Places." Beg. Oct. 14: "Night of the Zombies."

622. **DEER PARK—DEER PARK—** 667-2440. Thru Oct. 13: "National Lampoon's Vacation." Beg. Oct. 14: "Easy Money."

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"Romantic Comedy." #2—"Never Say Never Again." #3—Thru Oct. 13: "Zelig." Beg. Oct. 14: "A Boy and His Dog." #4—"Beyond the Limit." #5—"Risky Business."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. Tent.: "The Grey Fox."

627. **EAST SETAUKET—RKO FOX—** 473-2400. Thru Oct. 13: "Hell's Angels."

628. **ELWOOD—ELWOOD—** 499-7800. #1—"Beyond the Limit." #2—"Never Say Never Again."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—"Romantic Comedy." #2—Thru Oct. 13: "Escape 2000." Beg. Oct. 14: "A Boy and His Dog."

630. **GREENPORT—GREENPORT—** 477-0500. Thru Oct. 13: "Easy Money."

631. **HAUPPAUGE—HAUPPAUGE—** 265-1814. Thru Oct. 13: "Pieces." Beg. Oct. 14: "A Boy and His Dog."

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—"Never Say Never Again." #2—Thru Oct. 13: "Hell's Angels." #3—"The Big Chill." #4—"Mr. Mom."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. "Zelig."

634. **HUNTINGTON—RKO YORK—** 421-3911. Thru Oct. 13: "Escape 2000."

635. **ISLIP—ISLIP—** 581-5200. #1—"The Big Chill." #2—"Zelig." #3—Thru Oct. 13: "National Lampoon's Vacation." Beg. Oct. 14: "A Boy and His Dog."

636. **KINGS PARK—KINGS PARK—** 269-4422. Thru Oct. 13: "Trading Places." Beg. Oct. 14: "Easy Money."

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. "Romantic Comedy."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Thru Oct. 13: "Trading Places."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—"Eddie and the Cruisers"; "Let's Spend the Night Together." #2—"Easy Money." #3—"Superman III"; "The Outsiders."

641. **MONTAUK—THE MOVIES—** 668-2393. Thru Oct. 13: "National Lampoon's Vacation." Beg. Oct. 14: "Trading Places."

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. Thru Oct. 13: "Escape 2000." Beg. Oct. 14: "Night of the Zombies." **OUTDOOR—**Thru Oct. 13: "Hell's Angels." Beg. Oct. 14: "Monty Python and the Holy Grail."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—Tent.: "Zelig." #2—"Mr. Mom."

644. **NORTHPORT—NORTHPORT—** 261-8600. Thru Oct. 13: "National Lampoon's Vacation." Beg. Oct. 14: "Easy Money."

645. **OAKDALE–OAKDALE**– 589-8118. Thru Oct. 13: "Staying Alive"; "48 Hrs." Beg. Oct. 14: "Trading Places."

648. **PATCHOGUE–PATCHOGUE**– 475-0601. #1–"Never Say Never Again." #2–"Never Say Never Again." #3–"Mr. Mom."

649. **PATCHOGUE–RKO PLAZA**– 475-5225. #1 –"The Big Chill." #2–Thru Oct. 13: "Pieces."

650. **PATCHOGUE–SUNRISE ALL-WEATHER INDOOR**– 363-7200. "Beyond the Limit." **OUTDOOR**–Thru Oct. 13: "Hell's Angels." Beg. Oct. 14: "Night of the Zombies."

651. **PATCHOGUE–SUNWAVE**– 475-7766. #1– "Risky Business." #2–"Zelig."

653. **PORT JEFFERSON–MINI EAST**– 928-6555. #1–"Zelig." #2–Thru Oct. 13 (tent.): "The Grey Fox." Beg. Oct. 14 (tent.): "Betrayal."

654. **PORT JEFFERSON STATION–RKO BROOKHAVEN**– 473-1200. Thru Oct. 11: "Snow White and the Seven Dwarfs." Beg. Oct. 12: "Private School."

655. **RIVERHEAD–SUFFOLK**– 727-3133. Thru Oct. 13: "Trading Places." Beg. Oct. 14: "Easy Money."

657. **SAG HARBOR–SAG HARBOR**– 725-0010. Thru Oct. 13: "Chan Is Missing." Beg. Oct. 14: "The Stationmaster's Wife."

658. **SAYVILLE–SAYVILLE**– 589-0232. #1– Thru Oct. 13: "Trading Places." Beg. Oct. 14: "A Boy and His Dog." #2–Thru Oct. 13: "National Lampoon's Vacation." Beg. Oct. 14: "Easy Money." #3–"Romantic Comedy."

662. **SMITHTOWN–SMITHTOWN**– 265-1551. "Never Say Never Again."

663. **SOUTHAMPTON–SOUTHAMPTON**– 283-1300. #1–"The Big Chill." #2–Thru Oct. 13: "The Grey Fox." Beg. Oct. 14: "Betrayal." #3 –Thru Oct. 13: "They Don't Wear Black Ties." Beg. Oct. 14 (tent.): "Zelig."

664. **STONY BROOK–LOEWS**– 751-2300. #1– "The Big Chill." #2–"Beyond the Limit." #3– "Mr. Mom."

667. **WESTHAMPTON–HAMPTON ARTS**– 288-2600. "The Big Chill."

668. **WESTHAMPTON–WESTHAMPTON**– 288-1500. "The Lonely Lady."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE–BEDFORD PLAYHOUSE**– 234-7300. #1–"Romantic Comedy." #2–"Zelig."

701. **BEDFORD VILLAGE–CINEMA 22**– 234-9577. "Beyond the Limit."

702. **BRONXVILLE–BRONXVILLE**– 961-4030. #1–"Romantic Comedy." #2–"Escape 2000." #3–"Flashdance."

705. **GREENBURGH–CINEMA 100**– 946-4680. #1–Thru Oct. 13: "National Lampoon's Vacation." Beg. Oct. 14: "Betrayal." #2–Thru Oct. 13: "The Lonely Lady."

707. **HARRISON–SILVER SCREEN CINEMA**– 835-2961. Oct. 10-11: "The White Rose." Oct. 12-14: "Monty Python and the Holy Grail"; "Monty Python's The Life of Brian." Oct. 15-16: "Barry Lydon."

708. **HARTSDALE–CINEMA**– 428-2200. #1– "Romantic Comedy." #2–"Beyond the Limit." #3 –"The Big Chill." #4–"Mr. Mom."

709. **LARCHMONT–PLAYHOUSE**– 834-3001. "Zelig."

710. **MAMARONECK–PLAYHOUSE**– 698-2200. #1–"Never Say Never Again." #2–"Never Say Never Again." #3–"The Lonely Lady." #4– "Risky Business."

711. **MOUNT KISCO–MOUNT KISCO**– 666-6900. #1–"The Big Chill." #2–"Never Say Never Again."

712. **MOUNT VERNON–PARKWAY**– 664-3311. Thru Oct. 13: "National Lampoon's Vacation." Beg. Oct. 14: "Easy Money."

713. **NEW ROCHELLE–LOEWS**– 632-1700. #1 –"The Big Chill." #2–"Hell's Angels."

714. **NEW ROCHELLE–RKO PROCTORS**– 632-1100. #1–Thru Oct. 13: "The Lonely Lady." Beg. Oct. 14: "Night of the Zombies." #2– "Beyond the Limit." #3–Thru Oct. 13: "Pieces." #4–Thru Oct. 13: "A Time to Die." #5–Thru Oct. 13: "Escape 2000."

715. **NEW ROCHELLE–TOWN**– 632-4000. "Never Say Never Again."

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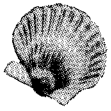

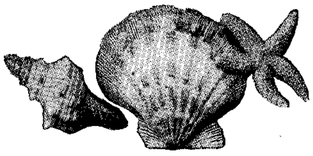

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MOVIES

716. **OSSINING—ARCADIAN—** 941-5200. #1—"Never Say Never Again." #2—"The Big Chill."

717. **PEEKSKILL—BEACH—** 737-6262. #1—Thru Oct. 13: "Hell's Angels." #2—"Romantic Comedy." #3—"National Lampoon's Vacation"; "Night of the Zombies." #4—Thru Oct. 13: "Escape 2000." Beg. Oct. 14: "A Boy and His Dog."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Never Say Never Again." #2—"The Big Chill." #3—"Beyond the Limit." #4—"Risky Business."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru Oct. 13: "Trading Places."

722. **RYE—RYE RIDGE—** 939-8177. #1—"Beyond the Limit." #2—"Romantic Comedy."

723. **SCARSDALE—FINE ARTS—** 723-6699. "Fanny & Alexander."

724. **SCARSDALE—PLAZA—** 725-0078. Thru Oct. 13: "Trading Places." Beg. Oct. 14: "Easy Money."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Never Say Never Again." #2—"Risky Business."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "Escape 2000."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Brainstorm." #2—"Beyond the Limit."

731. **YONKERS—KENT—** 237-3440. Thru Oct. 13: "National Lampoon's Vacation"; "Creepshow." Beg. Oct. 14: "Night of the Zombies"; "Hell's Angels."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"Never Say Never Again." #2—"The Big Chill." #3—"The Lonely Lady." #4—"Zelig."

733. **YONKERS—PARK HILL—** 969-4477. #1—"Hell's Angels"; "The Hills Have Eyes." #2—Thru Oct. 13: "National Lampoon's Vacation." Beg. Oct. 14: "Revenge of the Ninja." #3—Thru Oct. 13: "Escape 2000." Beg. Oct. 14: "Night of the Zombies"; "Funeral Home."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—Thru Oct. 13: "Mr. Mom." Beg. Oct. 14: "Romantic Comedy." #2—"Zelig."

Rockland County

744. **NANUET—ROUTE 59—** 623-3355. Thru Oct. 13: "The Lonely Lady." Beg. Oct. 14 (tent.): "Crackers."

745. **NANUET—THE MOVIES—** 623-0211. #1—"Zelig." #2—"Risky Business." #3—"Romantic Comedy." #4—"Hell's Angels." #5—"The Big Chill."

746. **NEW CITY—TOWN—** 634-5100. #1—"The Big Chill." #2—"Beyond the Limit."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"Mr. Mom." #2—"Never Say Never Again."

748. **NYACK—CINEMA EAST—** 358-6631. "Merry Christmas, Mr. Lawrence."

751. **PEARL RIVER—CENTRAL—** 735-2530. Tent.: "Beyond the Limit."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. Tent.: "Mr. Mom."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. Tent.: "Trading Places."

755. **STONY POINT—9 W CINEMA—** 942-0303. Tent.: "Romantic Comedy."

756. **SUFFERN—LAFAYETTE—** 357-6030. Tent.: "Return of the Jedi."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. Tent.: "Escape 2000."

Connecticut

(Area Code 203)
Fairfield County

770. **BRIDGEPORT—RKO MERRITT TWIN—** 374-0026. #1—Thru Oct. 13: "Beyond the Limit." #2—Thru Oct. 13: "Escape 2000."

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"Merry Christmas, Mr. Lawrence." #2—"Eddie and the Cruisers."

774. **DANBURY—CINE—** 743-2200. #1—"The Big Chill." #2—"Educating Rita." #3—"Romantic Comedy."

775. **DANBURY—CINEMA—** 748-2923. #1—"Mr. Mom." #2—"Beyond the Limit."

777. **DANBURY—PALACE—** 748-7496. #1—"Never Say Never Again." #2—"Hell's Angels." #3—"Escape 2000."

778. **DARIEN—PLAYHOUSE—** 655-0100. "The Big Chill."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"Zelig." #2—"Risky Business."

780. **FAIRFIELD—COUNTY—** 334-1411. "Revenge of the Ninja."

782. **GREENWICH—PLAZA—** 869-4030. #1—"The Big Chill." #2—"Educating Rita." #3—"The Grey Fox."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "Never Say Never Again."

784. **NORWALK—CINEMA—** 838-4504. #1—"Risky Business." #2—"Zelig."

785. **NORWALK—NORWALK—** 866-3010. "Mr. Mom."

788. **SOUTH NORWALK—SONO—** 866-9202. Oct. 10-11: "La Traviata." Oct. 12-14: "Hollywood Out-takes." Oct. 15-16: "La Nuit de Varennes."

789. **SPRINGDALE—STATE—** 325-0250. Thru Oct. 13: "Flashdance." Beg. Oct. 14: "Trading Places."

790. **STAMFORD—AVON—** 324-9205. #1—"Escape 2000." #2—"Pieces."

791. **STAMFORD—CINEMA—** 324-3100. #1—"Never Say Never Again." #2—"Romantic Comedy." #3—"Trading Places."

792. **STAMFORD—RIDGEWAY—** 323-5000. #1—"Brainstorm." #2—"Beyond the Limit."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"Never Say Never Again." #2—"The Big Chill." #3—"Romantic Comedy."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"The Big Chill." #2—"Fanny & Alexander." #3—227-9619. "Educating Rita." #4—226-6666. "Never Say Never Again."

796. **WESTPORT—POST—** 227-0500. "Beyond the Limit."

798. **WILTON—CINEMA—** 762-5678. "Romantic Comedy."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—Thru Oct. 13: "The Big Chill." Beg. Oct. 14: "Easy Money." #2—"Never Say Never Again." #3—Thru Oct. 13: "Trading Places."

801. **HARRISON—WARNER—** 482-8550. #1—Thru Oct. 13: "Staying Alive." Beg. Oct. 14: "Night of the Zombies." #2—Thru Oct. 13: "The Lonely Lady."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—"Mr. Mom." #2—"Romantic Comedy."

805. **JERSEY CITY—STATE—** 653-5200. #1—"Never Say Never Again." #2—"Pieces." #3—"Escape 2000."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"The Lonely Lady." #2—"Beyond the Limit." #3—"Easy Money." #4—"Hell's Angels."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"Brainstorm." #2—"The Big Chill." #3—"Never Say Never Again." #4—"Romantic Comedy." #5—"Mr. Mom." #6—"Risky Business."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Oct. 13: "National Lampoon's Vacation"; "Twilight Zone—The Movie." Beg. Oct. 14: "Easy Money"; "Getting It On."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. Tent.: "The Big Chill."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—"Beyond the Limit." #2—"Never Say Never Again."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. "Lonely Hearts."

817. **LIVINGSTON—COLONY—** 992-0800. "National Lampoon's Vacation."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. Thru Oct. 13: "Flashdance." Beg. Oct. 14: "National Lampoon's Vacation."

819. **MILLBURN—RKO—** 376-0800. #1—"The Draughtsman's Contract." #2—"Romantic Comedy."

821. **MONTCLAIR—CLARIDGE—** 746-5564. #1-"The Lonely Lady." #2—"Zelig." #3—"Fanny & Alexander."

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822. **MONTCLAIR—WELLMONT—** 783-9500. #1—"Hell's Angels." #2—"Trading Places." #3—"Flashdance."

828. **VERONA—VERONA—** 239-0880. "Romantic Comedy."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Never Say Never Again." #2—"Educating Rita." #3—"The Big Chill."

Union County

841. **CRANFORD—RKO—** 276-9120. #1—Thru Oct. 13: "Escape 2000." Beg. Oct. 14: "A Boy and His Dog." #2—"Trading Places."

842. **ELIZABETH—ELMORA—** 352-3483. "Trading Places."

843. **ELIZABETH—LIBERTY TWIN—** 351-5140. #1—Thru Oct. 13: "Trading Places"; "An Officer and a Gentleman." Beg. Oct. 14: "Night of the Zombies." #2—Thru Oct. 13: "Hell's Angels"; "The Hitter." Beg. Oct. 14: "Easy Money"; "Lone Wolf McQuade." #3—Beg. Oct. 14: "Getting It On"; "Deadly Force."

846. **LINDEN—TWIN—** 925-9787. #1—Thru Oct. 13: "Pieces." Beg. Oct. 14: "Eddie and the Cruisers." #2—Thru Oct. 13: "Hell's Angels." Beg. Oct. 14: "Night of the Zombies."

848. **ROSELLE PARK—PARK—** 245-0358. "National Lampoon's Vacation."

849. **SUMMIT—STRAND—** 273-3900. "Fanny & Alexander."

851. **UNION—FIVE POINTS—** 964-3466. "Never Say Never Again."

852. **UNION—LOST PICTURE SHOW—** 964-4497. "Pauline at the Beach."

854. **UNION—RKO—** 686-4373. #1—"The Big Chill." #2—"Beyond the Limit."

857. **WESTFIELD—RIALTO—** 232-1288. #1—"The Grey Fox." #2—"The Lonely Lady." #3—"National Lampoon's Vacation."

Bergen County

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"The Big Chill." #2—"The Lonely Lady." #3—"Risky Business." #4—"Zelig."

863. **EMERSON—TOWN—** 261-1000. "The Big Chill."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—"Escape 2000." #2—"The Lonely Lady."

867. **FORT LEE—LINWOOD—** 944-6900. #1—"Never Say Never Again." #2—"Romantic Comedy."

868. **FORT LEE—SHARON—** 224-0202. Thru Oct. 13: "La Traviata."

873. **OAKLAND—TWIN—** 337-4478. #1—"Never Say Never Again." #2—"The Big Chill."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—Thru Oct. 13: "National Lampoon's Vacation." Beg. Oct. 14: "Easy Money." #2—"Trading Places."

875. **PARAMUS—BERGEN MALL—** 845-4449. Thru Oct. 13: "Risky Business." Beg. Oct. 14: "A Boy and His Dog."

876. **PARAMUS—CINEMA 35—** 845-5070. "The Lonely Lady."

877. **PARAMUS—DRIVE-IN—** 368-1440. Thru Oct. 13: "Trading Places"; "48 Hrs." Beg. Oct. 14: "Night of the Zombies"; "The Funeral Home."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"The Big Chill." #2—"Brainstorm." #3—"Beyond the Limit." #4—"Return of the Jedi." #5—"Fanny & Alexander." #6—"Romantic Comedy." #7—"Educating Rita."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—"Mr. Mom." #2—"Never Say Never Again."

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Oct. 13: "National Lampoon's Vacation." Beg. Oct. 14: "Easy Money."

883. **RIDGEWOOD—RKO WARNER—** 444-1234. #1—"The Big Chill." #2—"Beyond the Limit."

885. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. #1—Thru Oct. 13: "Trading Places." #2—Thru Oct. 13: "National Lampoon's Vacation."

887. **TENAFLY—BERGEN—** 567-0004. "Romantic Comedy."

889. **WESTWOOD—PASCACK—** 664-3200. "Never Say Never Again."

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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

BALLAD OF GREGORIO CORTEZ, THE—(1hr. 39m., '83) Based on a true story, the life of a Mexican cowhand and his confrontation with a Texas sheriff, due to an interpreter's mistranslation. Dir. Robert M. Young, with Edward James Olmos. PG. **62**

BETRAYAL—(1hr. 35m., '83) Ben Kingsley, wearing a spiky toupee that makes him look rather like Caligula, is both tormented and manipulative as the London publisher who is cuckolded by his wife (Patricia Hodge) and his best friend (Jeremy Irons). Harold Pinter's play has been filmed by theater director David Jones with a feeling for the pathos of missed connections and unspoken emotions. All in all, this is probably the most satisfying screen adaptation of a Pinter play. But neither Jones nor a great actor like Kingsley can supply what the playwright hasn't put there. Pinter's time scheme is ingenious (he proceeds backwards, from the end of the affair to its passionate beginnings), but we still get tired of these played-out characters, with their evasions and defensive redundancies. Pinter's emotional range is limited by the verbal forms—the cadenced mock pedantries—to which he's obsessively drawn. R. **61, 414, 535, 555, 653, 663, 705**

BEYOND THE LIMIT—(1hr. 43m., '83) Reviewed in this issue. **24, 33, 80, 104, 111, 202, 210, 220, 223, 303, 408, 411, 423, 426, 450, 519, 529, 531, 540, 552, 567, 603, 625, 628, 650, 664, 701, 708, 714, 719, 722, 730, 746, 751, 770, 775, 792, 796, 806, 811, 854, 878, 883**

BIG CHILL, THE—(1hr. 44m., '83) Plastic *weltschmerz.* A sixties counterculture veteran, "too pure" to fit in anywhere, has inexplicably killed himself. His closest friends from college days, now all in their mid-thirties, gather for the funeral and then stay on at the beautiful South Carolina home of two of the friends. In the wake of the suicide, their dismay over the way their lives have changed since the sixties rises to the surface; much group therapy, self-recrimination and self-justification follows. With its eight moderately famous actors going at full pitch, *The Big Chill* is occasionally entertaining as an ensemble comedy, but the movie's attitudes are fake. The director, Lawrence Kasdan, and the screenwriter, Barbara Benedek, seem to be saying that if you were touched by the sixties your only choices are embracing the system uncritically or committing suicide. And Kasdan's slick style doesn't fit the subject. He's made a film about self-questioning and self-doubt—highly tentative emotions—with the shallow effectiveness and "pace" of a hit Broadway show. The movie is composed of tiny vignettes leading to a punch line or a reversal of expectations. It's all rhythm and no melody. With Kevin Kline, William Hurt, Jeff Goldblum, Tom Berenger, Glenn Close, Mary Kay Place, Jobeth Williams, and Meg Tilly. **6, 24, 72, 85, 92, 105, 114, 205, 223, 234, 236, 303, 401, 407, 408, 412, 414, 447, 448, 450, 500, 521, 529, 531, 541, 550, 559, 567, 602, 617, 632, 635, 649, 663, 664, 667, 708, 711, 713, 716, 719, 732, 745, 746, 774, 778, 782, 793, 795, 800, 807, 810, 830, 854, 862, 863, 873, 878, 883**

BRAINSTORM—(1hr. 46m., '83) Plenty of thrills but not much sense in this science-fiction potboiler about a helmet that transfers any experience—eating, sex, death, you name it—from the person wearing it to any other person also wearing the helmet. The experiences can also be taped; one man makes a loop out of someone's orgasm and plays it all night. A woman scientist, in the throes of a heart attack, records that too, and her colleague moves heaven and earth to replay the tape and go through the experience with her (but why?). Directed by Douglas Trumbull. Louise Fletcher gives a full-bodied performance as a passionately committed scientist. Also starring Christopher Walken, Cliff Robertson, and the late Natalie Wood. PG. **45, 562, 567, 604, 730, 792, 807, 878**

BREATHLESS (1983)—(1hr. 45m.) In this dreadful American re-make of Jean-Luc Godard's 1960 classic, the much-undressed Richard Gere plays a lowlife stud and car thief who is always jiving, shaking, pumping his hips and shoulders. Gere makes the lowlife so anxious and narcissistic that he's not even enjoyable as a sexual *image,* yet we're obviously supposed to take him as a crumbum saint, a man too alive sexually to conform. In a reversal of the original characters' nationalities, Gere's young hood chases a French architecture student (Valeris Kaprisky) at UCLA, but the story now makes no sense. A French girl in Angeles doesn't have anything remotely comparable to the cultural/erotic significance of Jean Seberg's immortal American college girl abroad. There are a few moments when director Jim McBride sends Gere and Kaprisky racing through the Los Angeles night, or slamming in and out of some scuzzy bar, and the movie comes alive as a seedy-romantic poem about life on the lam, but most of the film is tiresome, and naively bad. L.M. Kit Carson worked with Mc Bride on the screenplay. R. **451, 532**

CROSS CREEK—(2hrs. 1m., '83) Fearfully sanctimonious portrait of Marjorie Kinnan Rawlings, author of *The Yearling.* In the twenties, Rawlings (Mary Steenburgen), getting nowhere with her imitation gothic romances, leaves her husband and strikes off on her own, settling in a swampy Florida orange grove, refusing all company save that of a faithful black servant. Day after day, she sits on her porch, grimly pecking at her typewriter, while her backwoods neighbors—impoverished, ignorant, loving—live out the tumultuous lives that she will later transform into fiction. Screenwriter Dalene Young, adapting Rawlings's memoirs, has given us a myth of The Creative Writer. As far as we can see, Rawlings becomes a writer through sheer will power. Ideas, wit, perception have nothing to do with it. Mary Steenburgen, once a lovely comedienne, makes Rawlings prim, forbidding and manipulative. So dislikable a woman has rarely been celebrated as a heroine, so much plain snobbery and deviousness rarely presented as remarkable strength. In all, the movie treats this minor writer with a degree of reverence that might be considered excessive for a film biography of William Faulkner or Flannery O'Connor. Rip Torn and Dana Hill, as a warring father and daughter, restore some human reality, but not enough. Directed by Martin Ritt. PG. **55**

DANIEL—(2hrs. 9m., '83) Righteously angry but essentially univolving. E.L. Doctorow has adapted his marvelous novel, *The Book of Daniel,* a fictional account of the Julius and Ethel Rosenberg case and the lives of their orphaned children. The movie jumps back and forth among three periods: the late thirties and the war, when Communism was an entire culture in New York; the anti-Communist early fifties, when the government put the couple (called Paul and Rochelle Isaacson) on trial; and the late sixties, when their daughter, Susan (Amanda Plummer), has become an enraged anti-war radical and her brother, Daniel (Timothy Hutton) infuriates her by holding back. In the book, Daniel's anger and intellectual force held the fractured structure together, but here all we see is an actor working himself up. The modern scenes are pretty much a disaster. Turning to the past, Doctorow and director Sidney Lumet bathe the American Communist life during the late-thirties in an orange-yellow glow of nostalgia. As Paul, Mandy Patinkin gives a miraculous performance, turning even the starchiest rhetoric into something lyrical. The movie has powerful moments, such as when Paul is arrested, but the filmmakers' evasion of the issue of the couple's guilt or innocence leaves one uneasy. *Daniel* sentimentalizes the Rosenbergs unbearably. With Lindsay Grouse and Ed Asner. **60**

★ **DANTON**—(2hrs. 15m., '83) Andrzej Wajda's thrilling, heroically declamatory drama of the French Revolution unites the twin traditions of epic and avant-garde theater triumphantly. Gérard Depardieu, in his greatest performance to date, is the life-loving, sensual, careless, and affectionate Danton; the Polish actor Wojciech Psoniak, who can turn his face into a death mask at will, plays the dictatorial Robespierre. The time is 1793, more than four years after the storming of the Bastille, and the Terror is under way. Returning from the country, Danton hopes to argue Robespierre out of his dictatorial ways. The battle is fought with a battery of speeches —the speechmaking is almost orgiastic—until Danton, losing his voice, also loses his life. Jean-Claude Carrière has adapted *L'Affaire Danton,* a play written in the early thirties by a Polish woman, Stanislawa Przybyszewska; with the help of Wajda, a Polish patriot in exile, Carrière has shaped the material so as to suggest parallels with contemporary Poland. With Patrice Chéreau as Camille Desmoulins and a large group of extraordinary French and Polish actors. R. **86**

★ **DINER**—(1hr. 50m., '82) A beautifully achieved first film—an autobiography—by comedy writer Barry Levinson. It's Baltimore in 1959, and a mixed group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on some sort of stupid but exhilarating errand. Levinson's view of himself and his friends is a delicately balanced mixture of satire and warm appreciation. Half infantile, half middle-aged, the men exist in that peculiar existential vacuum so typical of the fifties. They are devoted to pranks, jokes and their friendships with each other, and they keep women, whom they fear and don't understand, out on the edges. Levinson has caught the low-brow Jewish scholasticism of the fifties—the fabulous knowledge of pop music and sports that took over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Bacon, Mickey Rourke, Steve Guttenberg, Timothy Daly, Paul Reiser and Daniel Stern. R. **96**

★ **DRAUGHTSMAN'S CONTRACT, THE**—(1hr. 47m., '83) In the summer of 1694 Mr. Herbert (Dave Hill), the master of a Wiltshire manor leaves for Southampton. His wife (Janet Suzman) wants a handsome young artist (Anthony Higgins) to do a series of drawings of the estate as a gift for him, but the draftsman will agree only on one condition—that he have the right to make love to Mrs. Herbert as often as he likes. This cold-blooded, outrageous bargain, set out in a precise and formal manner, sets the tone for Peter Greenaway's dark, stylish film. Before it is over, double adultery and double murder will make tiny disturbances at this orderly Restoration estate. Greenaway isn't interested in conventional narrative—we aren't told the author of one murder, or the motive of either —but he holds our interest with lush, opulent settings and a bizarre tone of witty, ironic aggression. R. **16, 93, 534, 819**

EASY MONEY—(1hr. 35m., '83) A family man decides to give up all of his bad habits for a year in order to inherit ten million dollars. Dir. James Signorelli, with Rodney Dangerfield, Geraldine Fitzgerald. R. **38, 99, 206, 212, 228, 231, 307, 407, 413, 414, 436, 437, 438, 447, 451, 500, 503, 511, 513, 530, 531, 532, 533, 535, 548, 549, 570, 609, 622, 630, 636, 640, 644, 655, 658, 712, 724, 800, 806, 809, 843, 874, 882**

EDDIE AND THE CRUISERS—(1hr. 32m., '83) Due to a rediscovery of an early sixties rock 'n roll group, a reporter sets out to inquire into the mysterious death of the band's leader. Dir. Martin Davidson, with Tom Berenger, Michael Paré. PG. **24, 33, 72, 202, 234, 503, 640, 773, 846**

EDUCATING RITA—(1hr. 50m., '83) In Lewis Gilbert's very decent version of Willy Russell's long-running London stage hit, Michael Caine is wonderful as an alcoholic professor of literature who just doesn't give a damn anymore. The professor is awakened by a 26-year-old "open university" student who has a genuine, awkward, unappeasable hunger for literature. The two of them conduct a passionate but entirely chaste affair. As the student, an unlettered hairdresser who blossoms under the professor's tutelage, Julie Walters conveys the stirringly old-fashioned notion that education is what allows any of us to become a human being. The film's triumph is that it makes this Victorian notion neither priggish nor musty. **62, 531, 567, 774, 782, 795, 830, 878**

ERNESTO—(1hr. 35m., '83) Based on the novel of Umberto Saba, a look at class structure and male sexuality as portrayed through the relationships of a young Jewish man. Dir. Salvatore Samperi, with Martin Halm, Michele Placido. **7, 90**

★ **FANNY & ALEXANDER**—(3hrs. 20m., '83) Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for alon with the obviousness, there is much pleasure in spir ning out stories. In an unnamed provincial city, th generations of the Ekdahl clan meet on Christma Day 1907, and for about an hour the movie is fille with luscious furnishings, food, and a richness greeting and affection we've never noticed in Berg man's modern-day films. Bergman is offering his mo explicit testimonial to the material and sensual lif But darkness gathers around the edges. One of th Ekdahl men dies, and his young wife marries th town's bishop, a handsome sadist living in a horribl austere palace. The movie then becomes a comic/gothic variant on *Hamlet,* intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restaurateur, Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. **14, 70, 92, 213, 537, 723, 795, 821, 849, 878**

FLASHDANCE—(1hr. 36m., '83) About a working woman's nighttime release from reality. Dir. Adrian Lyne, with Jennifer Beals. R. **38, 42, 542, 702, 789, 818, 822**

FLAT JUNGLE, THE—(1hr. 30m., '78) A New York premiere; documents the politics and environment of a mud-flat on the German-Dutch border. Dir. Johan van der Keuken. **2**

GREY FOX, THE—(1hr. 32m., '83) A very beautiful, rather placid western from Canada. The veteran stunt man Richard Farnsworth, who recently, in his fifties, became an actor, stars as Bill Miner, an actual stagecoach robber who managed to survive into the twentieth century. Farnsworth, who is tall and powerful, with magnificent blue eyes and a handlebar mustache, has a preternatural stillness about him that is uncanny. He has great authority. The director, Phillip Borsos, has photographed the mountains, plains, and scraggly frontier towns of British Columbia—God's country—in fresh morning light or the elegiac tones of dusk. The photography is so beautiful that you seem to be seeing certain archtypal things—a train rounding a bend—for the first time. If only the movie were more exciting, it might have been great. PG. **47, 403, 513, 536, 626, 653, 663, 782, 857**

HANNA K—(1hr. 41m., '83) Vacuous, almost inane Costa-Gavras morality play set in Israel, starring the overly familiar Jill Clayburgh as a woman trying to decide among three lovers—her husband (Jean Yanne) a French Catholic she has left behind in Paris; her Israeli boyfriend (Gabriel Byrne), a prosecutor who has gotten her pregnant and whom she faces on opposite sides of a case; and a Palestinian (Mohamed Bakri), who has been arrested for entering the country illegally and who may or may not be a terrorist. She turns from one man to the other and then to a third, and then back to the first, and so on, and she has the entire world hanging on her decision. Trying for a suave and illusive tone, Costa-Gavras makes his Israelis sound like Parisians looking for a café. R. **62**

HEARTLAND REGGAE—(1hr. 30m., '83) Filmed in Jamaica, featuring concert footage of Peter Tosh, Judy Mowatt, and the late Bob Marley, revealing the political and spiritual heartbeat of reggae. Dir. Jim Lewis. **7, 220**

HEAT AND DUST—(2hrs. 10m., '83) The best film yet from the team of Ismail Merchant (producer), Ruth Prawer Jhabvala (screenwriter), and James Ivory (director), but still not good enough. Adapting her own 1975 novel, Jhabvala has worked out a past-and-present parallel structure that is more cumbersome than expressive. In the 1920s, the lovely Olivia (Greta Scacchi), wife of a British (colonial) administrator in India (Christopher Cazenove), grows bored with the restrictions of her life and commences an affair with the dissolute leader—the nawab (Shashi Kapoor)—of a small, independent Indian state. Sixty years later, Olivia's grand-niece Anne (Julie Christie), rootless and unmarried, haunts India, looking for traces of Olivia's life, and herself falls into an affair with a young married Indian. The movie jumps back and forth, setting out its parallels in so mechanical a way that when Olivia becomes pregnant we know that sixty years later Anne will become pregnant, too. The construction is clumpingly literary and visually static, without the rhythm or sensuousness that the story requires. Almost everything set in the present is flat, but the colonial life of the twenties is glamorous and fun. If only Kapoor's seduction of Scacchi had some heat in it, the movie might have taken off. With Nicolas Grace as an arch chatterbox. **56**

KAMIKAZE '89—(1hr. 46m., '83) In German, Eng. subtitles. Police Lieutenant Jansen (Rainer Werner Fassbinder), an ace detective, must locate the terrorist who threatens to bomb the headquarters of the one powerful media conglomerate which runs a futuristic Germany. Dir. Wolf Gremm. **4**

KOYAANISQATSI—(1hr. 27m., '83) A non-verbal film based on the ancient Hopi word meaning "life out of balance." Dir Godfrey Reggio, music by Philip Glass. **51**

★**LA NUIT DE VARENNES**—(2hrs. 38m., '83) A brilliant and emotionally satisfying historical entertainment, directed by Ettore Scola. It is June 20, 1791, the night the desperate Louis XVI, accompanied by Marie Antoinette, the dauphin, and his sister, broke for the border, hoping to flee the Revolution. (They were arrested in the town of Varennes, brought back to Paris, and subsequently guillotined.) Eager to be on hand and get it all down for posterity, the writer Restif de la Bretonne (Jean-Louis Barrault) sets off in hot pursuit, and along the way he meets some of the choice spirits of the age—the ardent democrat Thomas Paine (Harvey Keitel), an aging but still gallant Casanova (Marcello Mastroianni), the (fictional) lady-in-waiting, Comtesse Sophie de la Borde (Hanna Schygulla), and a variety of other representative late-eighteenth-century-types. As they travel through the countryside our celebrities debate the issues of the Revolution, yet the movie remains charming and funny. It's essentially about a social experience—*Ragtime* on wheels. Restif, a democratic man, is the film's hero, yet the director cannot conceal his love for the privileged sensualists of the *ancien régime.* It's a richly ambiguous, nostalgic movie. The late Sergio Amidei worked with Scola on the screenplay. R. **788**

★**LEOPARD, THE**—(3hrs. 5m., '83) Originally released in 1963, in a shortened and dubbed version, this marvelous film, directed by Luchino Visconti, has now been reissued with all its original glories intact. Burt Lancaster, playing a Sicilian prince of the 19th century, is still dubbed (into Italian), but Lancaster is magnificent—physically grand, surprisingly funny (even without his voice). Adapted from the great novel by Giuseppe de Lampedusa, *The Leopard* is about the turbulent 1860s in Italy, when the Bourbon monarchy was overthrown by Garibaldi's "Red Shirts." Lancaster's prince knows that his way of life is fading, and the movie is about the charged ambiguity of his situation—the compromises he makes to hold on to his priveleges. It's one of the most touching of elegiac films and one of the most complex. The dashing young Alain Delon plays the Duke's opportunistic nephew, who makes a marriage with the beautiful daughter (Claudia Cardinale) of a grasping bourgeois. The famous ballroom scene, in which Lancaster dances with Cardinale, and in effect says farewell to life, is almost unbearably moving. Very grand, very luxurious, yet never extravagant in style and decor. **76**

★**LIQUID SKY**—(1hr. 52m., '83) A perversely beautiful and crazy science fiction fantasy made by Russian émigrés living in New York. Unseen aliens, searching for heroin, land on the roof of a downtown apartment building and attach themselves to Margaret (Anne Carlisle), a New Wave fashion model whose friends use lots of drugs. The aliens, it turns out, also want a euphoria-inducing chemical secreted by the brain during sex. Since Margaret is constantly beseiged by seducers and rapists of both sexes, she provides lots of chemicals for the aliens. By the end, Margaret has killed off all her lovers and tormenters, and she ascends to heaven in the flying saucer. Director Slava Tsukerman, here since 1976, celebrates and satirizes the New York demimonde of spaced-out models, junkies, performance artists. Margaret and her friends live for the night, for their dress-up rituals, for the shared fantasy of turning themselves into a work of art. Tsukerman makes them as weird as Martians, and he turns New York's somber towers into the coldly monumental peaks of some comic-book planet. The movie is funny, lewd, and sometimes even powerful. **6**

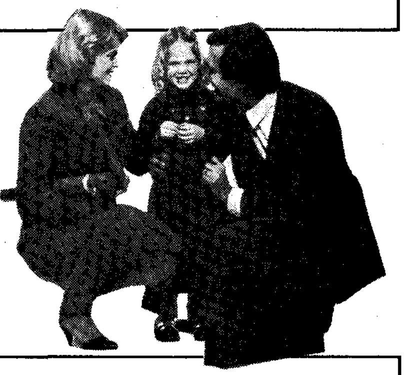
LONELY HEARTS—(1hr. 35m., '83) In this prizewinning Australian film, a middle-aged piano tuner (Norman Kaye) and a thirtyish virgin (Wendy Hughes) fumble their way towards sex and romance. Director Paul Cox and screenwriter John Clarke have captured the crabby irritability of lower middle class life, the crankiness of people who have achieved gentility but not style, who have cut themselves off from the life of the senses without having the energy to satisfy themselves in any other way. Cox is sympathetic to this milieu, but also gently satirical. It's been made with superior delicacy and skill—a fine movie to see if you're feeling a bit run-down and need something that's no more jarring than another cup of tea. R. **86, 559, 813**

MERRY CHRISTMAS, MR. LAWRENCE—(2hrs., '83) One of those formal, bloodstained, *mysterioso* art jobs from Japan, full of solemn rituals, attempted hara-kiri, homoerotic tensions, and dishonored men quivering with shame. It is quite hysterical and, at times, nearly incomprehensible. Based on a novel by Laurens van der Post, it is set in a Japanese prison camp on Java in 1942 and has something to do with the clash of cultures, rival notions of heroism and sacrifice, and the underlying humanity of all men. Starring the pop star Ryuichi Sakamoto, who is a fine actor, as the prison camp commander, a disciplined samurai type; David Bowie as a fearless, unbreakable major in the British Army; and Tom Conti, getting bopped on the head with bamboo canes and getting up and making rumpled, rueful, and civilized remarks. Screenplay by Nagasi Oshima and Paul Mayersberg; poorly directed by Oshima. **46, 97, 748, 773**

MR. MOM—(1hr., 48m., '83) A husband stays home with his three young children while Mom goes out and wins the bread. Dir. Stan Dragoti, with Teri Garr, Michael Keaton. PG. **32, 54, 205, 300, 407, 413, 531, 541, 551, 557, 567, 632, 643, 648, 664, 708, 735, 747, 752, 775, 785, 803, 807, 879**

NATIONAL LAMPOON'S VACATION—(1hr. 40m., '83) This slapstick comedy about a very square daddy (Chevy Chase), determined against all odds to

THE WORKING PARENTS SURVIVAL GUIDE



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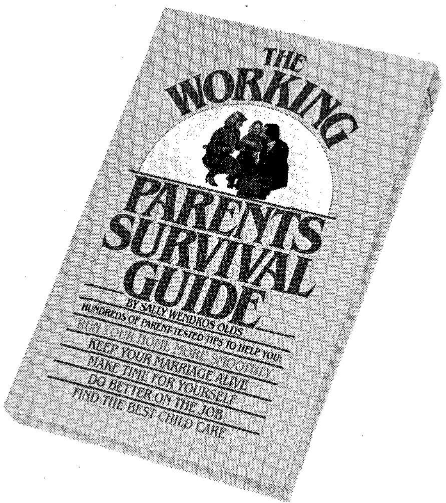

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drive his family across the country to a Disneyland-type amusement park, runs along in conventional style for a while, then takes a sudden turn into black comedy. Chase and Beverly D'Angelo (playing his wife) visit back-country relatives who are so poor, crazy, and out of it that the movie teeters on the edge of desperate bad taste. The family then proceeds west with a demented, senile aunt (Imogene Coca at her most frighteningly unhinged) in tow. When she suddenly expires, they deposit her on the back lawn of her son's house, wrapped in a poncho. By this time the movie has gone over the edge. When it resumes in the earlier conventional style, you're too disturbed by what you've just seen to laugh anymore. Written by John Hughes. Directed by Harold Ramis. R. **11, 32, 212, 228, 231, 232, 236, 407, 410, 416, 436, 438, 447, 448, 451, 503, 511, 513, 530, 532, 535, 545, 547, 549, 550, 555, 609, 622, 635, 641, 644, 658, 705, 712, 717, 731, 733, 809, 817, 818, 848, 857, 874, 882, 885**

NEVER CRY WOLF—(1hr. 46m., '83) The tale of a young biologist struggling to explore the lifestyle of wolves while also trying to survive in the nature of the Arctic Circle. Dir. Carroll Ballard, with Brian Dennehy. PG. **70**

NEVER SAY NEVER AGAIN—(2hrs. 9m., '83) James Bond stands up against an organization that holds the world under nuclear threat for ransom. Dir. Irvin Kershner, with Sean Connery, Klaus Maria Brandauer. PG. **22, 32, 58, 92, 98, 100, 111, 117, 201, 206, 210, 213, 219, 225, 237, 305, 307, 401, 402, 412, 420, 428, 439, 512, 519, 523, 526, 541, 558, 567, 573, 606, 615, 619, 625, 628, 632, 648, 662, 710, 711, 715, 716, 719, 727, 732, 747, 777, 783, 791, 793, 795, 800, 805, 807, 811, 830, 851, 867, 873, 879, 889**

PASSION—(1hr. 27m., '83) About the making of a film composed of a series of famous paintings and musical accompaniments. Dir. Jean-Luc Godard, with Isabelle Huppert, Hanna Schygulla. R. **88**

★**PAULINE AT THE BEACH**—(1hr. 34m., '83) In French, Eng. Subtitles. The plot of this brilliant erotic comedy is just as artificial as that of a Feydeau play or *La Cage aux Folles,* but Eric Rohmer, the writer-director, is the most refined of farceurs. At a Brittainy beach community, in the month of September, six characters meet, fall in love, misunderstand each other, and part. The spectacularly beautiful Arielle Dombasle plays Marion, a sort of pedantic siren with too many fluently banal ideas about life and love; Marion instructs Pauline (Amanda Langlet), her 15-year-old cousin, and falls in love with Henry (Féodor Atkine), a cultivated roughneck, while her good-looking ex-boyfriend, Pierre (Pascal Greggory), sulks on the sidelines. Characters announce their ideas about themselves and their opinions of the others and then spring into action, contradicting everything they've just said. Despite its artificial plot *Pauline* has the tangled moral complexity and perversity of life—and the same way of tripping up certainties. Beautifully photographed by Nestor Almendros. R. **86, 852**

REAR WINDOW—(1hr. 52m., '54) Reviewed in this issue. **16, 57, 88**

★**RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an imposter? If he's an imposter, he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. Director Daniel Vigne and writer Jean-Claude Carriere have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. **73**

RETURN OF THE JEDI—(2hrs., 13m., '83) It features spectacular battles, a thrilling chase through a redwood forest, and enough furry and snouted creatures to fill two whole floors of F.A.O. Schwarz. One is grateful for so much craftsmanship and savvy and also a bit wearied—the opening blast of John Williams's familiar brass theme has become the anthem of a merchandising concept that has completely triumphed. Since the original, parodostic *Star Wars,* George Lucas has confined the jokes to the costuming and the furry creatures. The basic material is now heavy and square. In this resolution of the cycle's themes, Luke Skywalker (Mark Hamill) struggles against his father and the Emperor himself, who turns out to be sepulchral old wheeze in a black hood who extends his fingers and mutters threats like the Wicked Witch of the West. Harrison Ford and Carrie Fisher look dulled out by their pulp lines, though the people designing the creatures (Phil Tippett, Stuart Freeborn) haven't lost their edge. Directed by Richard Marquand. **31, 234, 602, 617, 756, 878**

RISKY BUSINESS—(1hr. 38m., '83) Rebecca De Mornay, as a sexy call girl with a heart of stone, is the only good thing about this Paul Brickman movie, in which a nice Midwestern boy (Tom Cruise) loses his virginity and strikes it rich by converting his parents' house into a brothel while they're away. Without irony or humor, the film avoids a detailed study of character or a criticism of social values for a cute, benign look at sex-as-free-enterprise. R. **21, 32, 48, 76, 92, 109, 304, 402, 420, 512, 523, 526, 541, 625, 651, 710, 719, 727, 745, 779, 784, 807, 862, 875**

ROMANTIC COMEDY—(1hr. 43m., '83) Story of a successful New York playwright who loves being in the limelight. Dir. Arthur Hiller, with Dudley Moore, Mary Steenburgen. PG. **23, 50, 60, 104, 105, 201, 206, 212, 225, 308, 403, 423, 428, 512, 518, 533, 536, 541, 552, 567, 601, 616, 621, 625, 629, 637, 658, 700, 702, 708, 717, 722, 735, 745, 755, 774, 791, 793, 798, 803, 807, 819, 828, 867, 878, 887**

RUMBLE FISH—(1hr. 34m., '83) About a boy who idolizes his elder brother, a washed-up gang leader. Dir. Francis Ford Coppola, with Matt Dillon, Mickey Rourke, Diane Lane. R. **74**

STATIONMASTER'S WIFE, THE—(1hr. 51m., '83) In German, Eng. subtitles. One of Fassbinder's sadomasochistic triads. The characters are an outwardly respectable wife who turns into a hypocritical bitch-betrayer; a groveling, pitiable, yet essentially noble patsy of a husband; two coldhearted, irresistible studs, quivering with cruel lusts. The setting is a small town in Bavaria at the beginning of the Nazi period, and, as always in Fassbinder, the marginal characters, ugly as figures in a George Grosz drawing, gather in groups to jeer. Fassbinder never grew tired of virtuoso displays of meanness and torment. The movie was made for German television in 1977 (the original length was three hours), and it stars Elisabeth Trissenaar and Kurt Raab. **4, 657**

STAYING ALIVE—(1hr. 29m., '83) Not just a terrible movie but a vision of the end of movies. In this supposed sequel to *Saturday Night Fever,* Sylvester Stallone has remade John Travolta into a slender version of himself, and turned Tony Manero, the Brooklyn disco-club king, into Rocky on the dance floor. The movie becomes the poundingly upbeat saga of Tony's quest to win as a dancer in Manhattan. As he falls for a snooty British dancer (Finola Hughes) and abuses the sweet American dancer (Cynthia Rhodes) who loves him, the mediocre new "score," by the Bee Gees and the director's brother, Frank Stallone, never shuts up—playing right through the dialogue scenes, finally hustling the actors off the screens with a blast of noise. In the climactic scene, Travolta becomes lead dancer in a Broadway show called "Satan's Alley" which is like nothing ever seen on heaven or earth. Greased body gleaming, he leaps about in a loincloth while various men whip him and Finola Hughes, gnashing her teeth and twisting her arms in front of her face, comes at him like a C.B. de Mille temptress of 60 years ago. Like *Flashdance, Staying Alive* is a movie for people who need nothing more than a beat pounding in their ear. PG. **38, 44, 97, 413, 542, 645, 801**

STRANGE INVADERS—(1hr. 30m., '83) A beautifully photographed, eerily calm science fiction/horror movie, which is so close to a late fifties example of the genre that one suspects parody. It's hard to tell —the tone teeters on the edge of outright absurdity; then the movie gets scary. Paul Le Mat stars as the young scientist (what else?) whose wife disappears on a trip to her hometown in the mid-West; Nancy Allen is the sexy newspaperwoman who falls in with him; Michael Levy is a man who saw his family consumed by aliens. Dir. Michael Laughlin. **14, 32**

★**TRADING PLACES**—(1hr. 46m., '83) Eddie Murphy and Dan Aykroyd switch in this hit about a black street hustler and an upper-crust commodities broker who take over each other's lives. The action is often incredible and the direction, by John Landis (*Animal House*), crude, but the movie is very funny, thanks in large part to Murphy, whose slick charm makes him the most sympathetic of con aritsts. R. **9, 35, 90, 97, 99, 109, 211, 232, 303, 416, 437, 442, 511, 513, 530, 535, 547, 548, 549, 554, 621, 636, 638, 641, 645, 655, 658, 720, 724, 754, 789, 791, 800, 822, 841, 842, 843, 874, 877, 885**

TWILIGHT ZONE—THE MOVIE—(1hr. 42m., '83) A moderately entertaining reworking, on the big screen, of four episodes from Rod Serling's famous old TV series. The best is the episode directed by George Miller, in which John Lithgow, of the immense forehead, is manically funny and touching a a freaked-out airplane traveler convinced that gremlin riding on the wing will wreck the ship. (Everyone else thinks he's paranoid.) Miller works as i he were actually making a movie, while his America colleagues, choking with reverence for the belove TV series of their youth, simply blow up TV concept to the size of the big screen, thereby revealing th puerility of those concepts. John Landis directs moralistic little fable about prejudice, starring the late Vic Morrow. Steven Spielberg, working at half mast, brings in a sickly and tedious fairy tale set in an old-age home. And Joe Dante tries for something strange and gets it about halfway in a nightmare tale of a woman seduced into a cartoon world created by the fantasies of a demonic little boy. PG. 228, 438, 532, 809

★ **ZELIG**—(1hr. 30m., '83) For its entire length, Woody Allen's new film is a mock documentary, a brilliant, loving parody of the approved "serious" style of historical film investigation, complete with stock footage (some real, some faked), archive photos (ditto), and interviews with savants of today (Saul Bellow, Susan Sontag, Irving Howe, and Bruno Bettelheim, appearing as themselves). The subject? A certain legendary figure of the twenties—Leonard Zelig (Woody Allen), a man with so little self-confidence that when he meets someone he *becomes* that person. Quickly dubbed "The Human Chameleon," he is exploited by greedy rivals and fussed over by eager psychiatrists. This strange fantasy emerges from the apparatus of "truth"—the formulas and cliches of documentary. He's made a funny and sad parable—a kind of drastic metaphor for the actor and comedian—but the movie is too mild and whimsical to be great. Allen never lets us get close to Zelig's terrifying situation; the emotions of the story are hidden by the layers of parody. With Mia Farrow as a pioneering psychoanalyst. PG. 16, 32, 71, 93, 113, 211, 234, 407, 418, 519, 528, 536, 558, 625, 633, 635, 643, 651, 653, 663, 700, 709, 732, 735, 745, 779, 784, 821, 862

Revivals

AND NOW FOR SOMETHING COMPLETELY DIFFERENT—(1hr. 22m., '72) An often hilarious collection of blackout skits, animation, commentary, and asides from the marvelous Monty Python performers. Dir. John MacNaughton. 13

ANIMAL CRACKERS—(1hr. 38m., '30) Lesser Marx, but enjoyable. Groucho takes over the film as Captain Spaulding, the African explorer ("Did someone call me *schnorrer?* Hooray, hooray, hooray!"). The brothers get up to some funny business as they dismantle a society woman's home, but it's a long time between jokes. Dir. Victor Heerman. 96

ASPHALT JUNGLE, THE—(1hr. 52m., '50) A minor masterpiece of mood and suspense, ironic and realistic, about jewel thieves being tracked down as they try to dispose of their loot. With Sterling Hayden, Sam Jaffe, Louis Calhern, Jean Hagen and Marc Lawrence. Dir. John Huston. 2

BIG SLEEP, THE—(1hr. 54m., '46) Bogart as Raymond Chandler's Philip Marlowe, everything you've ever wanted in a private eye, and Lauren Bacall at her most bewitchingly enigmatic. You need a road map to get through the tangled plot, but the acting is all so polished that it doesn't really matter. Watch, especially, Elisha Cook Jr. as the prototypical punk. Dir. Howard Hawks. 10

BOY AND HIS DOG, A—(1hr. 27m., '75) A piece of science fiction of the dog-eat-dog, world-after-the-holocaust variety. It manages to be derivative, preposterous, and mildy revolting until the very end, at which point it becomes original, preposterous, and rather more revolting. With Don Johnson, Susanne Benton and Jason Robards. Dir. L.Q. Jones. 20, 41, 97, 109, 114, 201, 203, 206, 210, 222, 300, 403, 407, 418, 426, 439, 529, 546, 552, 554, 603, 625, 629, 631, 635, 658, 717, 841, 875

BREAKING AWAY—(1hr. 39m., '79) A lovely movie about a quartet of working-class boys who graduate from high school in Bloomington, Indiana, and can't figure out what to do with themselves. It's one of those rare movies about the effects of social status in this country. Directed by Peter Yates with great gentleness. With Dennis Christopher, Dennis Quaid, Daniel Stern and Jackie Earle Haley. 96

CHILDREN OF PARADISE—(3hrs., '64) In French, Eng. subtitles. One of the greatest French films, and perhaps the most romantic ("If all the people who lived together loved each other," says Jean-Louis Barrault savagely, "the earth would shine like the sun"). Barrault is the soulful mime, Pierre Brasseur the earthy, extravagant actor, and Arletty the enigmatic, flower-like creature they both pursue in this story of love and crime among the members of a theatrical company in nineteenth-century Paris. Dir. Marcel Carné. The script is by the poet Jacques Prévert. 5

CITIZEN KANE—(2hrs., '41) The greatest American film. This allegory and cautionary tale of American success, told in terms of a thinly veiled Randolph Hearst, is Orson Welles's finest achievement as director, and he's not bad at acting either. Unfortunately, the script, by Herman Mankiewicz, though clever, is somewhat shallow. Everything else, however, remains impressive after all these years and despite repeated viewing. With Joseph Cotten, Dorothy Comingore and Everett Sloane. 96

CONFORMIST, THE—(1hr. 55m., '71) In Italian, Eng. subtitles. In Bernardo Bertolucci's greatest movie, Jean-Louis Trintignant plays the repressed homosexual whose greatest desire is to appear "normal," and who joins the Italian Fascists in the thirties. But the movie isn't psychological drama—it's a sweeping, lush, almost voluptuous evocation of an entire era. With Dominique Sanda and Stefania Sandrelli. From a novel by Alberto Moravia. 95

GRAND ILLUSION—(1hr. 52m., '37) In French, Eng. subtitles. Probably the best treatment of the dying of chivalry in warfare and the passing of aristocracy from the modern world ever made. It is sad, wise, and occasionally very funny, and it has a simplicity dependent on shrewdness and finesse. The acting is uniformly superlative. With Jean Gabin and Erich von Stroheim. Dir. Jean Renoir. 96

HEART OF GLASS—(1hr. 33m., '77) In German, Eng. subtitles. Sepp Muller and Volker Prechtel star in Werner Herzog's ponderous allegorical film about the owner of a glass factory who becomes obsessed with finding the lost formula for a precious ruby-colored glass. Shot in Bavaria, Switzerland, Utah, Wyoming, Alaska and Ireland. 2

JULIET OF THE SPIRITS—(2hrs. 28m., '65) In Italian, Eng. subtitles. Fellini in his decline. The late Gianni di Venanzo was a great cameraman, and could wrest beauty even from vulgarity, but this left-handed tribute by Fellini to the hangups of his wife, Giulietta Masina, who stars, is a disservice both to her and to the rest of us. 39

LAVENDER HILL MOB, THE—(1hr. 22m., '51) A marvelous comedy about a mousey little clerk (Alec Guinness) who steals a million pounds from the Bank of England. With Stanley Holloway, Marjorie Fielding, and Audrey Hepburn in a bit part. Dir. Charles Crichton. 89

MAITRESSE—(1hr. 52m., '76) In French, Eng. subtitles. Barbet Schroeder has directed a grisly and unabsorbing tale about a professional dominatrix and her well-to-do clients who come to her to be subjected to bondage and torture, and with whom she lives in a peculiar symbiosis. With Gérard Depardieu. 13

PYGMALION—(1hr. 25m., '38) A more than respectable version of Shaw's great play. Wendy Hiller and Leslie Howard star as the Cockney flower girl who proves it ain't what you say, it's the way hot'cha say it, and the professor who so reluctantly loves the thing he creates. Dir. Anthony Asquith. 89

SEARCHERS, THE—(1hr. 59m., '56) Arguably John Ford's greatest film—certainly his most influential. John Wayne returns to Texas from a scouting trip and spends years searching for his niece, who has been captured by the Comanches. Epic in scope, with scenes of overwhelming intensity, including the single most scary Indian raid (entirely done through suggestion) ever put on film. With Ward Bond, Jeffrey Hunter, Vera Miles and Natalie Wood. 39

STIR CRAZY—(1hr. 54m., '80) A badly misconceived comedy about two New Yorkers who get thrown into prison while traveling through the Southwest. Gene Wilder plays a wild-eyed crazy, and Richard Pryor, visibly bored, plays his straight man. If the two roles had been reversed the picture might have worked; this way Wilder wastes his opportunities while Pryor rolls his eyes in impatience. A few good routines, but mostly awkward slapstick, slackly edited. Dir. Sidney Poitier. 39

TAKING OFF—(1hr. 33m., '71) A funny, entertaining, and ultimately sad movie about uptight suburban parents who fear their daughter has run away. Their frantic search reveals the impossibility of their bridging the generation gap. With Lynn Carlin, Buck Henry, and Linnea Heacock. Dir. Milos Forman. 96

THINGS TO COME—(1hr. 39m., '36) A fanciful, exciting film depicting world war, the ruin of the western world, and the beginning of a new civilization in the year 2036. Based on an H.G. Wells story, it's better than it sounds. With Raymond Massey and Sir Cedric Hardwicke. Dir. William Cameron Menzies. 10

WILD BUNCH, THE—(2hrs. 14m., '69) Sam Peckinpah at his best: brutal, sentimental, violent, woman-hating, macho, absurd—and despite all those things a technically highly accomplished Western, with moments of intense feeling in it. William Holden is fine as the leader of a gang of old-style outlaws becoming obsolete in the America of 1914, and there is an unusually strong supporting cast headed by Robert Ryan. More than a Western, but less than a masterwork. 95

WOYZECK—(1hr. 22m., '70) In German, Eng. subtitles. A heavy-going, stylized film, visually arresting but emotionally uninvolving, based on Büchner's drama about a tormented, jealous soldier who kills his woman. With Klaus Kinski. Dir. Werner Herzog. 2

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Broadway

Previews and Openings

Monday, October 10

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Robert Westenberg, Taro Meyer, Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. Previews now prior to a 10/16 opening. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. Credit cards.

Wednesday, October 12

MARILYN—*An American Fable.* A new musical about the life and times of Marilyn Monroe, with book by Dolores Quinton, music and lyrics by Jeanne Napoli, Beth Lawrence, Doug Frank, Gary Portnoy, and Norman Thalmeir; directed and choreographed by Kenny Ortega. Geralyn Petchel and Scott Bakula are seen as Marilyn and Joe Di Maggio. Preview prices: Mon.-Sat. at 8, Wed. & Sat. at 2, $20-$35. After opening: Mon.-Sat. at 8, $30-$45; Sat. at 2, $25-$40; Wed. at 2, $20-$35. Previews start 10/12 prior to a 11/6 opening. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 15 mins. All major credit cards.

Now Playing

AMADEUS—Daniel Davis, Peter Crook, and Maureen Moore in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary showmanship; John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$37.50; Fri. & Sat. at 8, $26.50-$40; Wed. at 2, $20-$30; thru 10/16. **Broadhurst,** 235 W. 44 (239-6200). 2 hrs., 45 min. All major credit cards. ● ●

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Fisher Stevens, Elizabeth Franz, Peter Michael Goetz, Elizabeth Ward, J. Patrick Breen, Kathleen Widdoes. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, $20-$33; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$28. **Neil Simon Theater,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. All major credit cards.

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

THE CAINE MUTINY COURT-MARTIAL—Michael Moriarty, Philip Bosco, Kent Broadhurst, and Joe Namath in a cannily constructed and constantly percolating revival of Herman Wouk's 1954 drama, directed by Arthur Sherman. Tues.-Fri. at 8, Sat. & Wed. at 2, Sun. at 3, $27; Sat. at 8, $30. **Circle in the Square,** 50th St. W. of Bdway (581-0720). 2 hrs., 30 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. All major credit cards. ●

EDMUND KEAN—Ben Kingsley makes his Broadway debut in Raymund FitzSimons's one-man play as the famed English Shakespearean actor (1787-1833) whose private and public life was marred by tragedy; directed by Alison Sutcliffe. Kingsley has energy, conniving sparkle, and eloquent eyes; his timing is exquisite, and he has presence. John Watt has designed lighting that is marvelously manifold, surprising, and dramatic. Mon.-Sat. at 8; $25-$32.50; thru 10/29. **Brooks Atkinson,** 256 W. 47th St. (245-3430). All major credit cards.

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, and Lee Roy Reams in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. Credit cards. ● ●

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $20-$35; Sat. at 2, Sun. at 3, $23-$40. **St. James,** 246 W. 44th St. (398-0280). 2 hrs., 30 min. All major credit cards.

'NIGHT, MOTHER—Marsha Norman's Pulitzer Prize-winning drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Tues.-Thurs. at 8, Sat. at 2, $20-$30; Fri. & Sat. at 8, $20-$32.50; Wed. at 2, Sun. at 3, $20-$27.50. **Golden Theater,** 252 W. 45th (239-6200). 90 min. (no intermission). All major credit cards.

NINE—Sergio Franchi stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Eileen Barnett, Taina Elg, and Anita Morris. Mon.-Sat. at 8, $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40. **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards. ●

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Sun.-Fri. at 8, Sat. at 7 & 9:30, Wed. at 2; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are Dina Merrill, George S. Irving, Lara Teeter, George de la Pena, and Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Jonathan Hadary and Jared Martin. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. Philip Astor plays Arnold at the matinees. An amusing as well as moving trio of plays about the homosexual world. Estelle Getty, Paul Joynt, Diane Tarleton, and Susan Edwards complete the cast; directed by Peter Pope. **Helen Hayes Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

YOU CAN'T TAKE IT WITH YOU—Eddie Albert, George Rose, Eva Gabor, and Frances Sternhagen in a revival of the Moss Hart/George S. Kaufman comedy; directed by Ellis Rabb. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $27.50-$37.50; Wed. at 2, $22.50-$32.50. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 25 min. All major credit cards.

Off Broadway

BECKETT'S PLAYS—*Ohio Impromptu, Catastrophe,* and *What Where,* featuring Alvin Epstein and Kevin O'Connor; directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

BIG MAGGIE—John B. Keane's play about a woman frustrated by an overbearing husband and family responsibilities, and then widowed in the prime of her life. With Robin Howard in the title role and a company of eleven players; directed by Donal Donnelly. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $19.50-$22. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321).

BRASS BIRDS DON'T SING—Samm-Art Williams's play, set in Hell's Kitchen in 1963, about two sisters whose secret past threatens their present existence, directed by Roger Hendricks. From 10/18. **South Street Theater,** 424 W. 42nd (279-4200).

BREAKFAST WITH LES AND BESS—Lee Kalcheim's comedy about two popular radio personalities who have a top-rated talk show; directed by Barnet Kellman; featuring Holland Taylor (who is one of the very few utterly graceful, attractive, elegant, and technically accomplished actresses in ou theater), Keith Charles, and Kelle Kipp. Tues.-Sat. a 8, Wed. & Sat. at 2, Sun. at 3; $21.40-$24.50. **Lamb's Theater,** 130 W. 44th (997-1780).

EVE IS INNOCENT!—Leonard Melfi's new three character play about two young women who come back together after marital breakups and how thei relationship is complicated by a handsome young man; directed by Alice Spivak. Tues.-Sat. 10/11-1 at 8; 10/16 at 3; $14. **Actors and Directors Lab** 412 W. 42nd (279-4200).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30 $14-$18. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FRIENDS—Samm-Art Williams's comedy about woman's endeavor to keep her blind husband and her blind boyfriend, both living with her, separated until she decides which of the two she really loves directed by Mikell Pinkney. Wed.-Sat. at 8; Sat. at 3 Sun. at 4; $6-$8; thru 12/30. **Billie Holiday Theater,** 1368 Fulton St., Bklyn (636-0919).

FUNHOUSE—Conceived, directed by, and starring Eric Bogosian, who, in the course of a single evening portrays some 20 characters. Tues.-Fri. at 8, Sat. at & 10, Sun. at 3 & 7:30; $15. **Actors Playhouse,** 10 Seventh Ave. So. (691-6226).

GREATER TUNA—Ronn Carroll and Michael Jete star in a new comedy about Texas's third smalles town, written by Jaston Williams, Joe Sears, and E Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. a 7 & 10, Sun. at 3; $16-$18; thru 10/23. **Circle in the Square,** 159 Bleecker St. (254-6330). ●

THE JEWISH GYPSY—Yiddish musical starring Mary Soreanu which follows the romance between gypsy girl and a young rabbi, with book by Mordchai Mandel; music and lyrics by Martin Moskowit and Moshe Sachar; directed by Michael Greenste (English narration). Wed., Thurs. & Sat. at 8; Sun. 5:30; Wed. & Thurs. at 2. **Town Hall,** 123 W. 43 (921-9442).

THE KILLING OF SISTER GEORGE—Revival Frank Marcus's black comedy, starring Aideen C

Kelly and Tandy Cronyn; directed by Allen Belknap. Story concerns the private life of a popular English radio soap-opera star. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22. **Roundabout/Susan Bloch Theatre,** 307 W. 26th (242-7800).

A LITTLE MADNESS—Gerald Zipper's play focuses on a family whose gifted but unstable brother faces arrest for selling arms to the underworld; directed by Norman Gevanthor. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$18. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Thurs. at 8, Sun. at 3 & 7:30, $25; Fri. at 8, Sat. at 7 & 10; $27.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

THE MASTER BUILDER—Henrik Ibsen's drama about the ruthless builder who will sacrifice everything for the sake of his ambition; directed by David Hammond, and starring Edward Seamon and Laurie Kennedy. Tues.-Sat. at 8; Wed. & Sat. & Sun. at 2; $18-$22. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

NITE CLUB CONFIDENTIAL—Denise Nolin, Tom Spiroff, Fay DeWitt, and Stephen Berger in a cabaret musical revue about the life of a nite club performer, written and directed by Dennis Deal. Thurs., Fri., Sun. at 8, Sat. at 7 & 10; $8; thru 10/18. **Riverwest,** 155 Bank St. (243-0259).

THE PHOTOGRAPHER—*Far From the Truth,* a mixed/media theater event by Philip Glass and Rob Malasch, book by Robert Coe; directed by JoAnne Akalaitis. An exploration of the life of Eadweard Muybridge, known as "the father of the motion picture" because of his sequential-photograph studies. Tues.-Sat. at 8; Sun. at 2 & 7; $10-$20; thru 10/16. **Brooklyn Academy of Music,** 30 Lafayette Ave. Bklyn (636-4100).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Lee Richardson) at a seedy but undaunted school of English for foreigners in Cambridge; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30. **Playhouse 91,** 316 E. 91st (831-2000).

SAND DANCING—Kenneth Pressman's play about three boyhood friends trying to relive their youth; with Lynn Milgrim, Stephen Burleigh, John Abajian, and Willie Reale. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $10-$12; from 10/12. **Hudson Guild,** 441 W. 26th (760-9810).

SHADES OF BROWN—Michael Picardie's drama about a Johannesburg policeman who seeks psychiatric advice following the discovery that he and his wife have produced a black child; starring Count Stovall and Michael O'Hare; directed by Joan Kemp-Welch. Thurs.-Sun. at 7:30, Sun. at 3; $5; thru 10/23. **Henry St. Settlement,** 466 Grand St. (598-0400).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Patricia Gage now stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $18. Opening playlet is Durang's *The Actor's Nightmare.* Downstairs, **Westside Arts,** 407 W. 43rd (541-8394). ● ●

TAKING MY TURN—Musical by Gary William Friedman & Will Holt, about people in their prime, directed by Robert Livingston; with Margaret Whiting, Tiger Haynes, Marni Nixon, Cissy Houston, Mace Barrett, Victor Griffin, Sheila Smith, and Ted Thurston. A salute to older people, this is a healthy, exhilarating gesture and the cast is a persuasive ensemble in which every member has a distinctive personality and multiple skills. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $22.50-$25. **Entermedia,** 189 Second Ave. (475-4191).

TALLULAH—Helen Gallagher stars as the famous actress, and Russell Nype plays her uncle, Sen. Bankhead, in this musical of her life and times; directed by David Holdgrive. Arthur Siegel wrote the music, Tony Lang wrote the book, Mae Richard is the lyricist. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $15 at previews (10/14-29) and $25 after opening 10/30. **Westside Arts,** 407 W. 43rd (541-8394).

TRUE WEST—James Belushi and Gary Cole co-star in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Mon., Wed., Thurs., Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$20. **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

THE VI-TON-KA MEDICINE SHOW—Re-creation of an authentic medicine show of the kind that toured America from the Civil War to the 1950s; with Hired Hands, a Carolina string band, 82-year-old "Walking Mary" McClaine, "Doc" Fred Foster Bloodgood, the pitchman, and others. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, Thurs. at 1; $15; thru 10/16. **American Place Theater,** 111 W. 46th (247-0393).

THE WAY OF HOW—A visual opera in one section integrating theater, music, movement and lighting, created and directed by George Coates, music by Paul Dresher; with John Duykers and Rinde Eckert. Thurs.-Sat. at 8, Sun. at 2; 10/13-16; $8. **Brooklyn Academy of Music,** 30 Lafayette Ave. (636-4100).

WEEKEND—A jazz-pop musical with book, music and lyrics by Roger Lax, focusing on the story of two "window" neighbors in urban apartments, who, though they don't speak to each other, change each other's life over a weekend; with Gregg Edelman, Carole-Ann Scott, Louise Edeiken, and Justin Ross; directed by David Bell. Previews starting 10/12, $15-$20. After opening 10/19, Tues.-Sat. at 8, Sun. at 7:30, Sat. at 2, Sun. at 3, $17.50-$22.50. **St. Peter's Church,** 54th & Lexington (486-1666).

YELLOW FEVER—R.A. Shiomi's mystery-comedy spoof of old private-eye movies that follows the antics of the hard-boiled Sam Shikaze, a Japanese-American character; with Donald Li, Freda Foh Shen, and Carol Honda; directed by Tisa Chang. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $12-$18; thru 10/22. **47th St. Theater,** 304 W. 47th (586-2696).

Theater Companies

AMERICAN JEWISH THEATER—Edward Belling's *Made in Heaven* is about a young couple contemplating divorce and the two sets of parents who resort to drastic measures to prevent this from happening. Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; $11; thru 11/20. **92nd St. Y,** 92nd & Lexington (427-6000).

AMERICAN SHAKESPEARE REPERTORY—*Romeo and Juliet,* 10/14, 20, 23, 29. *Merchant of Venice,* 10/15, 21, 27. *The Taming of the Shrew,* 10/13, 16, 22, 28, 30. Thurs.-Sat. at 8, Sun. at 3; $7.50. **Theater 22,** 54 W. 22nd (279-9321).

CIRCLE REPERTORY—Sam Shepard's *Fool for Love* deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; with Kathy Baker, Will Patton, Stephen Mendillo, and Tom Aldredge. Tues.-Thurs. at 8, Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$22.50. **Circle Repertory,** 99 Seventh Ave. So. (924-7100).

CITY STAGE COMPANY—Botho Strauss's *Big and Little/Scenes,* translated and directed by Christopher Martin, with Karen Sunde in the central role. Thurs.-Sat. at 8, Sun. at 3; $12-$15; thru 10/20. **CSC,** 136 E. 13th St. (677-4210).

CLASSIC THEATRE—Owen Rackleff stars as Sir Giles Overreach in Philip Massinger's *A New Way To Pay Old Debts,* a post-Shakespearean bitter comedy about greed; directed by Maurice Edwards. Thru 10/16; $6. Call theater for specifics. **Classic Theatre,** 114 W. 14th St. (242-3900).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

4TH WALL REPERTORY—*The Garbage of Eden,* comedy revue, political satire and improvisation. Thurs. & Sun. at 7:30, Fri. at 8; $4. **Truck and Warehouse,** 79 E. 4th (254-5060).

JEWISH REPERTORY THEATRE—*Up From Paradise,* a musical with book and lyrics by Arthur Miller and Stanley Silverman, loosely based on Miller's play *The Creation of the World and Other Business;* directed by Ran Avni. With Len Cariou, Austin Pendelton, and Alice Playten. Tues., Wed., Thurs., Sat. at 8, Sun. at 2 & 7; $14-$15; 10/11-11/6. **Theater, 344 E.** 14th (674-7200).

LA MAMA, E.T.C.—*Angelo's Wedding,* written and directed by Julie Bovasso, who also plays in it, about a family on Staten Island preparing for an important wedding, which is interrupted by the return of a younger son. With Michael Lombard, Julie Ariola, William Daprato, and Jack Kehler. Tues.-Sun. at 9; $6-$8; 10/18-30. **Theater,** 74A E. 4th St. (475-7710).

MANHATTAN THEATER CLUB—Downstage: David McCallum stars in Christopher Hampton's *The Philanthropist* which takes a look at troublesome relationships among the over-educated; directed by André Ernotte; thru 11/13. Upstage: Gretchen Cryer and Mary Gordon Murray in *Blue Plate Special,* a country musical with book by Tom Edwards, music by Harris Wheeler, lyrics by Mary L. Fisher; directed by Art Wolff; 10/18-11/20. **Manhattan Theater Club,** 321 E. 73rd (472-0600).

NEW YORK SHAKESPEARE FESTIVAL—Len Jenkin's *My Uncle Sam,* directed by the author, is a look back in time to a life jammed with fun. With Mark Margolis, R. Hamilton Wright, Scott Wentworth. Tues.-Sun. at 8, Sat. & Sun. at 3; $12, $14; thru 10/23. **Public Theater,** 425 Lafayette St. (598-7150).

THE PRODUCTION COMPANY—*Dementos,* a rock, roll, and reggae music-theatre event with subject matter revolving about the closing of the welfare Hotel Del Rio; book by Robert I. and Sebastian Stuart; music by Marc Shaiman; directed by Theodore Pappas. Tues.-Sat. at 8, Fri. & Sat. at 11; $15; thru 11/12. **Theatre Guinevere,** 15 W. 28th St. (686-1470).

REPERTORIO ESPANOL—Ricardo Talesnik's *Las Quiero a Las Dos,* Carlo Gardel's *El Dia Que Me Quieras;* and the zarzuela (comic operetta), *Dona Francisquita,* a tribute to the mythical and eternal Madrid; in Spanish in rotating repertory; $8-$10; thru October. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—*Galas,* a modern tragedy, written and directed by, and starring Charles Ludlam, is about Maria Magdalena Galas, the greatest singing actress of the 20th century. Wed., Thurs., Fri., & Sun. at 8; Sat. at 7 & 10; $17. **Theater,** One Sheridan Sq. (691-2271).

ROYAL COURT REP—Phyllis Craig's *Bargain for Murder,* Wed. & Thurs. at 8; *Under Suspicion,* Fri. & Sat. at 8, Sun. at 3; *Murder One,* Tues. at 8; *Revenge Is Sweet,* Mon. at 8; $7. **Theater,** 301 W. 55th (997-9582).

13TH ST. THEATER—Tues., Sat., & Sun. at 9:30, Fri. at 7:30: Israel Horovitz's *The Indian Wants the Bronx.* Wed., Sat. & Sun. at 7:30, Fri. at 9:30: Israel Horovitz's *Line.* Sat. & Sun. at 5, Gilbert & Sullivan's *Patience.* Mon., Tues., & Thurs. at 7:30, Ren Draya's *The Mothers.* Fri. & Sat. at 11, *Premises, Premises,* a comedy troupe. Admission $6. **13th St. Theater,** 50 W. 13th St. (675-6677).

SHAKESPEARE PROJECT—Five actors from London's Royal Shakespeare Company present Dylan Thomas's *Under Milkwood,* on 10/19. A portrait of D.H. Lawrence revealed in *Tarnished Phoenix,* on 10/20, *The Merchant of Venice,* on 10/21 & 22; all at 8; $12. **West Park Church,** 165 W. 86th (877-6810).

THE TROUPE—Johnny Deron's *On the Rocks,* directed by Sebastian Russ, about a drug addict and his suicide at the age of 23. With Scott Starkey, Johnny Deron, and Jonathan Croy. Thurs.-Sat. at 8, Sun. at 3; $5; thru 10/17. **Theater,** 335 W. 39th St. (244-9699).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE APPOINTMENT—Nancy Kaufman's fantasy about a dead man who meets the woman of his dreams; directed by Mike Rosenberg. 10/12, 14, 15, 19, 21, 22 at 8; FREE! **Lee Strasberg Institute,** 115 E. 15th St. (533-5500).

APRIL FOOL IN OKEECHOBEE COUNTY—Tom LaBar's play about a strange mystic who invades a trailer court in Florida. 10/12-15 at 8; $5. **American Theater of Actors,** 314 W. 54th (581-3044).

THE ATTIC—Abby Gibson and Erica McFarquhar in William Lee's play about a friendship developing between two girls despite racial pressure; directed by James Nicola. Tues.-Sat. at 8:30; $8; thru 10/15. **500 Theater Row,** 500 W. 42nd (929-3567).

BOO HOO—Philip Magdalany's comedy, starring Cecilia Hart, Carrie Nye, and Ann Wedgeworth, about three women in Key Biscayne caught in a web of international finance and blackmail; directed by Dorothy *(All My Children's* Opal) Lyman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $10-$18. **Open Gate Theater,** 401 E. 29th (683-0198).

BRANDY BEFORE BREAKFAST—Max Weine's comedy concerned with personal relationships. Wed.-Sun. at 8, Sat. & Sun. at 3; $7-$14. **TOMI Theater,** 23 W. 73rd (279-4200).

BRISS—Jonathan Bloch's comedy, directed by Salem Ludwig, dealing with the effects of a family ceremony on relatives with sharply divergent viewpoints. Wed.-Sat. at 8, Sun. at 5; $7; thru 10/30. **78th St. Theater,** 236 W. 78th (595-0850).

BUNNY BOY—Wallace Hamilton's character study involving a young girl and a man in a mountain cabin, with Stephen Jacobson and Patricia Luden. Fri. & Sat. at 8, Sun. at 3; $8; from 10/14. **Playhouse 51,** 51 W. 19th St. (989-4574).

THE COMEDY OF ERRORS PERFORMED BY THE LITTLE THEATER OF DUBUQUE—Elizabeth Bussey, Dominique Cieri, and Jack DiMonte in an ensemble improvisational piece, directed by James Niesen. Wed.-Sat. at 8, Sun. at 3 & 7; $8; 10/19-11/13. **Nameless Theater,** 25 W. 22nd (666-7856).

CYRO KNOWS—Gideon Lockspeiser's comedy about a love triangle with a Big Nose, a Clutz, and a Brooklyn Bombshell, loosely based on a Rostand work; directed by James Nicola. 10/19-11/13; $6. **Village Performers,** 98A Third Ave. (505-6601).

DAYDREAMS—Deborah Novak's tale of ambition set in a modern-day office; directed by Lance Hewett. Wed., Thurs., Sat. & Sun. at 8; $6; thru 10/30. **Actors Corner Theater,** 107th St. & West End (595-8829).

DOUBLE BILL—*Helena's Magic Wagon,* by Joseph

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Schorr, and *Where Have All the Lightning Bugs Gone,* by Louis Catron. Thurs.-Sun. at 8, Fri. & Sat. also at 10; $5. **The Last Resort,** 153 1st Ave. (228-2848).

THE DREAM KEEPER SPEAKS: THE WORLD OF LANGSTON HUGHES—John S. Patterson in a one-man piece directed by Ernest Parham. Thurs.-Sun. at 8; $4; 10/13-16, 20-23. **Theater for the New City,** 162 Second Ave. (254-1109).

DUSA, FISH, STAS & VI—Pam Gems's play about four women sharing a London flat. Sun.-Wed. at 8; $6; thru 10/12. **New Vic Theater,** 219 Second Ave. (777-2011).

FAIR SEX—Lynn Middleton's play about a prostitute, a poet, a wife, and a man involved in group therapy; with Geraldine Abbate, Judy Pelton, Janet Sunderland, and Richard Bitsko. Thurs.-Sat. at 7:30, Sun. at 4; $6; 10/13-30. **18th St. Theater,** 156 W. 18th (244-3800).

THE FUNNIEST SHOW IN TOWN—A comedy by A. R. Bell and Stanley Seidman, directed by Steven Baker. Thurs.-Sun. at 8; $4. **Dramatis Personae,** 25 E. 4th St. (468-8285).

THE GIN GAME—Revival of the 1978 Pulitzer Prize-winning play by D.L. Coburn, starring Mary Beth Miller and Martin Sternberg; directed by Phyllis Frelich. (All those involved are deaf; voice interpreters will be provided.) Fri. & Sat. at 7:30; Sun. at 2:30 & 7; $8; from 10/14. **New York Deaf Theater,** 620 E. 13th St. (741-9692 or 741-5126).

GOLDEN EXPRESS—Musical by John Argue, Evan Huss, Fred Fondren; directed by Phil Bratnober. Fri.-Sun. at 8; $5; 10/21-11/20. **Promethus,** 239 E. 5th St. (477-8689).

HOME AGAIN KATHLEEN—Thomas Babe's new play is set in 1886 New Orleans in a shuttered bawdy house. Directed by Nyla Lyon. Wed.-Sat. at 8, Sun. at 3; $5; thru 10/16. **American Renaissance Theater,** 112 Charton St. (929-4718).

THE INFERNO—Susan Mosakowski adapted and directed this work from Dante's *Divine Comedy;* music by Vito Ricci, and it deals with "the descent into darkness and an architectural study of self-destruction." Thurs.-Sun. at 8; $4; thru 10/27. **Theater for the New City,** 162 Second Ave. (254-1109).

JOHN O'HARA. . .EXCEPT IN MY MEMORY—An evening of short stories adapted for the stage and directed by Bill Martin. Tues.-Sat. at 8, Sun. at 4; $6; thru 10/15. **T.N.G.T.,** 420 W. 42nd (top floor) (565-0490).

JUDAS—Robert (*Kennedy's Children*) Patrick's look at events between the death of John the Baptist and that of Christ; directed by Eve Adamson. Thurs.-Sat. at 8, Sun. at 3; $8.50; thru 10/30. **Jean Cocteau Theater,** 330 Bowery (677-0060).

JUDITH—Michael Sawyer's play about a young girl and how she copes with all the odds against her; directed by Robert Vogel. Wed.-Fri. at 8, Sat. at 7 & 10; Sun. at 3 & 7; from 10/15. **Theater Eleven,** 16 W. 22nd (475-4975).

JUST TALK—Anthony DiMaio's comedy about sex, politics, and religion, with Deena Mendelsohn, William Fichtner, and Steve Blackwood; directed by J. Vaughn Weimer. Wed.-Sun. at 8, Sun. at 3; $8. **Sargent Theater,** 314 W. 54th (581-3044).

A LATE SNOW—Jane Chambers's comedy-drama concerning five women snowbound in an isolated cabin; directed by Francine Trevens. Thurs., Fri. & Sun. at 8, Sat. at 7 & 10; $10-$12. **Urban Arts Theatre,** 227 W. 17th St. (869-3981).

LI'L ABNER—Revival of the musical, based on the Al Capp comic strip, with book by Norman Panama and Melvin Frank, score by Johnny Mercer and Gene de Paul; directed by Tom Briggs. Thurs.-Sat. at 8, Sun. at 3; $8; thru 10/22. **St. Bart's,** 109 E. 50th (751-1616).

A MAN IN THE HOUSE—John von Hartz's comedy about a couple; they're divorced but he won't leave home; directed by Norman Thomas Marshall. Thru 11/6; evenings at 8:30; Sun. at 3; $8. **No Smoking Playhouse,** 354 W. 45th (582-7862).

MARMALADE SKIES—M. Z. Ribalow's comedy, directed by Thomas Babe, that follows the relationships of four friends as they share the decade of the 70s; with Chris Lutkin, Catherine Butterfield, Alanna Hamillton, Kathryn Dowling, Mark Arnott. Tues.-Sat. at 8, Sun. at 3; $6; thru 10/16. **Actors Outlet,** Stage II, 120 W. 28th St. (929-3567).

THE MONSTER IN MY BED—Evan Senreich's musical about two gay men and their nightmares, set in New York and Cuba; directed by Billy Cunningham. Thurs. at 8, Sat. at 10, Sun. at 7; $8; 10/13-11/20. **Stonewall Rep.,** 43 W. 13th St. (989-3909).

MOON—Eric Baldwin's comedy of six outcasts bound together by an appointment with the Devil. Wed.-Sat. at 8, Sun. at 3 & 8; 10/14-30. **Cubiculo,** 414 W. 51st (265-2138).

THE NATURE OF SIN—Vicki Rosen's play depicts an encounter between a man of the spirit and a woman of the senses; with Kathleen Buchanan and John McNally; directed by Glenn Gazin. Mon. & Tues. at 7; $6; thru 10/18. **The Dive,** 257 W. 29th (673-7775).

NITE CLUB CONFIDENTIAL—Musical by Dennis Deal featuring Stephen Berger, Fay DeWitt, Denise Nolin, Doug Schneider, Tom Spiroff. Wed., Thurs., & Sun. at 8, Fri. & Sat. at 7 & 10; $12.50, $15; thru 10/16. **Riverwest Theater,** 155 Bank St. (243-0259).

OFF BEAT—Lee Dunne's comedy-thriller deals with a second-generation Irish policeman's struggle to maintain his sanity in today's urban landscape; directed by Linda Pakri. Wed.-Sat. at 8; $6; thru 10/29. **INTAR II,** 508 W. 53rd (279-4200).

ON APPROVAL—Revival of Frederick Lonsdale's comedy of love among the British uppercrust; directed by Herbert DuVal. Wed.-Sat. at 8, Sun. at 3; $8; 10/12-11/6. **Alvina Krause Theater,** 306 W. 38th (564-3293).

PROMENADE—Revival of the musical by Al Carmines and Maria Irene Fornes, directed by Albert Harris, about two escaped convicts adrift in the wicked outside world. Tues.-Sat. at 8; 10/11-29. **Theatre Off Park,** 28 E. 35th (679-6283).

ROBINSON'S MYSTERIES—Richard Robinson's evening of adult psychic illusion and visual hallucination, with co-star Jane Wymore. Thurs. & Fri. at 8:30; $7.50. **Houdini Theater,** 1026 Third Ave. (472-1228).

ROMEO AND JULIET—N.Y. Acting Unit's production of the Shakespeare tragedy, directed by Robert W. Smith, starring Sally Dunn, John Remme, Roger Hatch. 10/12-14, 16-19, 20-22 at 8, 10/22 at 3; $8. **Park Ave. Church,** 1010 Park Ave. (JU 2-4240).

SAPPHO AND APHRODITE—Play with music by Karen Malpede, directed by Lois Weaver, music by Roberta Kosse; starring Beverly Wideman and Edwina Lee Tyler. Sappho's poems are used within the text. Wed.-Sat. at 8, Sun. at 7; $8; 10/13-30. **Wonder Horse Theater,** 83 E. 4th St. (788-7098).

SECOND PRIZE: *TWO* MONTHS IN LENINGRAD—Trish Johnson's comedy about seven American students on an exchange program in Russia; directed by Gus Kaikkonen. Wed.-Fri. at 8; Sat. at 6:30 & 10; Sun. at 3; $10-$15; from 10/12. **Perry St. Theater,** 31 Perry St. (255-7190).

SERIOUS BIZNESS—Comedy revue written by Jennifer Allen, David Babcock, Winnie Holzman, and Don Perman; directed by Phyllis Newman; starring Jill Larson, Nealla Spano, David Babcock, and Don Perman. Tues.-Sat. at 8; Fri. & Sat. also at 8:30; Wed. at 2:30; $10. **O'Neal's,** 147 W. 43rd (869-4200).

SHE LOVES ME—Revival of the 1963 musical by Masteroff, Bock, and Harnick; directed by Jeffery Neill. Fri.-Sun.; $7; 10/21-11/6. **All Souls Hall,** Lexington at 80th St. (535-3356).

SISTERS—*Some Theatrical Rituals About the Nunnery.* Susan Lersch's play about a woman's discovery of her lesbianism while living in a convent; directed by Rene Savitt. Fri. at 8, Sat. at 7, Sun. at 3; $8; thru 11/6. **Stonewall Repertory,** 43 W. 13th St (255-5493).

SMILING TRAVELERS, GORGEOUS LIES—John Finch in a solo performance drawing its material from Frank Hoffman's collected poems which range from love poems to satirical monologues. Fri. at 11, Sat. at midnight, Sun. at 3; $5; thru 10/30. **Shandol Theater,** 137 W. 22nd (869-3981).

SNAPSHOTS—Ralph Frederick's comedy concerns six women who work together in a photo lab and one Xmas Eve finally share their own intimate lives; directed by Michael Menken. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $12.50 & $15. **INTAR,** 420 W. 42nd (279-4200).

SOMETHING MORE—Conceived and directed by Jerry Campbell, a piece charting the evolution of the gay community over the last decade; with David-Christian Hamblin, Tom Loftis, Michael Lynch, and James Valis. Thurs., Fri. & Sun. at 8:30, Sat. at 7 & 10 $7-$8. **Shandol,** 137 W. 22nd (869-3981).

SPEECH—Three solo performances by Margo Lee Sherman, written and directed by Avram Patt: *After the Fact, Betty Enfield,* and *Elise Saw Something No One Else Did.* Thurs.-Sun. 10/13-16; Thurs.-Sun. 10/20-23, all at 10 p.m.; $4. **Theater for the New City** 162 Second Ave. (254-1109).

THERE IS NO MORE FIRMAMENT—A. Artaud's theater piece recalling his revolutionary principles, directed by Carlo Altomare and Mary Krapf. Fri.-Sun. at 9; $5; thru 10/29. **New York Theater Ensemble,** 62 E. 4th St. (477-3110).

TRIPLE BILL—Woody Guthrie's *Fire Extinguisher* with Maris Heller. Jacklyn Burks's *The Light Between,* with Judy Premus and Elena Tauke. Laurence Holder's *Zora,* with Tommye Myrick. Fri., Sat. & Mon at 8, Sun. at 3 & 7; $5; 10/14-31. **Gene Frank Theater,** 36 W. 62nd, 2nd floor (581-2775).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

JANE ARMSTRONG—Marble sculpture including "Nocturne"/20th-century Americans. Thru 11/5. Deutsch, 20 W. 57th (765-4722).

VINCENT BALDASSANO—Semi-figurative expressionism, thru 10/30. Lumbard, 38 E. 57th (421-3494).

CHARLES BASKERVILLE—American paintings and watercolors, 10/15-29. Eric, 61 E. 57th (371-9270).

ED BAYNARD—Landscapes seen through windows, thru 10/15. Adler, 37 W. 57th (980-9696).

ROSEMARIE CASTORO—New sculpture/Contemporary prints by gallery artists. Thru 10/26. deNagy, 29 W. 57th (421-3780).

SAMUEL COLMAN (1832-1920)—Romantic landscapes, thru 10/15. Kennedy, 40 W. 57th (541-9600).

MICHAEL DAVID—Expressionist abstractions on rectangular stretchers, thru 11/5. Hamilton, 20 W. 57th (765-5915).

TERRY LEE DILL/SIMON HARLING—Constructed complex sculpture in plastics plus drawings/English and Irish countryside. Thru 10/22. Sachs, 29 W. 57th (421-8686).

WILLARD DIXON—Large scale western landscapes, thru 10/19. Fischbach, 29 W. 57th (759-2345).

VALENTINA DUBASKY—The "Stag" series in paint and drawings, 10/12-29. Oscarsson Hood, 41 W. 57th (750-8640).

JEAN-LOUIS DULAAR—3-D cubist collage and sculpture of nudes, interiors, thru 10/19. Heidenberg, 50 W. 57th (586-3808).

PATRICIA TOBACCO FORRESTER—Large watercolors focused on trees and lilyponds, thru 10/29. Kornblee, 20 W. 57th (586-1178).

KEN GOODMAN—Self-portraits listening, whispering, smoking, thru 10/29. Alexander, 20 W. 57th (757-3721).

PHILIP GUSTON—Late paintings never seen in New York City, thru 11/5. McKee, 41 E. 57th (688-5951).

JOHN GORDON—New paintings, thru 10/28. Tatistcheff, 50 W. 57th (664-0907).

FRANCES HYNES—The simplified landscape and farm in richly textured oils and watercolors, thru 10/27. Dintenfass, 50 W. 57th (581-2268).

ROBERT JORDAN—Realist interiors, the mid-West and New Hampshire landscapes, thru 10/22. French, 41 W. 57th (308-6440).

GUSTAV KLIMT—Drawings by this art-nouveau master, thru 11/5. Galerie St. Etienne, 24 W. 57th (245-6734).

STEPHANIE BRODY LEDERMAN—Recent work, 10/11-11/5. Markel, 50 W. 57th (581-1909).

MARKUS LUPERTZ—New works, thru 10/30. Goodman, 24 W. 57th (977-7160).

CONRAD MARCA-RELLI—Figurative collages using heads of leading models, thru 10/31. Rosenberg, 20 W. 57th (757-2700).

JOHN MARIN—The Berkshires, the White Mountains, and the Adirondacks, thru 10/29. Kennedy, 40 W. 57th (541-9600).

JOAN MILLER—Cosmic landscapes of ancient places in graphic and pastel, thru 10/15. Phoenix, 30 W. 57th (245-5095).

PHILIP MULLEN—Layered grids using translucent color, thru 10/29. Findlay, 41 E. 57th (486-7660).

BARBARA SCHAEFER—Amorphous layers of bleeding pigments with surreal connotations, thru 10/15. Viridian, 52 W. 57th (245-2882).

BERNARDA BRYSON SHAHN—Oils of draped figures, still life, thru 10/29. Midtown, 11 E. 57th (758-1900).

TONY SMITH—Monolithic sculpture plus large geometric color shape paintings, thru 10/22. Pace, 32 E. 57th (421-3292).

STEVEN SORMAN—Mixed-media abstractions on fabric, thru 11/5. Getler/Pall, 50 W. 57th (581-2724).

ELIZABETH THOMPSON—Ancient monuments in unexpected places using a pointillist technique, thru 10/22. Crispo, 41 E. 57th (758-9190).

VELOY VIGIL—Ethereal figures in vast landscapes, thru 10/27. Segal, 63 E. 57th (486-2297).

Madison Avenue and Vicinity

GREGORY AMENOFF—New expressionist abstractions, thru 10/22. Miller, 724 Fifth (246-1625).

CAROL ANTHONY—Private rooms in private light, thru 10/15. Davidson, 43 E. 78th (734-6702).

TADASHI ASOMA—Elemental woodlands and tranquil ponds in vibrant colors, 10/13-11/5. Findlay, 984 Madison (249-2909).

RUTHERFORD BOYD (1884-1951)—Abstract sculpture and drawings, thru 11/5. Hirschl & Adler, 21 E. 70th (535-8810).

MARIA DE LA PAZ JARAMILLO—Latin American women in prints, 10/13-11/5. Haime, 1000 Madison (772-7760).

HARVEY DINNERSTEIN—Walkways in Prospect Park at different times of year, thru 10/22. Sindin, 1035 Madison (288-7902).

ALAN EVAN FELTUS—Small groups of women in stage-like interiors, thru 10/22. Forum, 1018 Madison (772-7666).

JAMES GUY—Surreal and abstract social comments on the 30's and 40's, thru 10/22. Diamond, 1014 Madison (489-0710).

ADDIE HERDER—Collage constructions, thru 10/29. David & Langdale, 746 Madison (861-2811).

LESTER JOHNSON—Elemental figures in the early years, 1958-1967, thru 10/15. Zabriskie, 724 Fifth (307-7430).

OLLE KAKS—Swedish silk screen prints, thru 10/28. American-Scandinavian Foundation, 127 E. 73rd (879-9779).

WALT KELLY/LUCY MITCHELL—Original drawings for the comic strip *Pogo*/Collages using fabric, watercolor, leaves, stamps. Thru 10/27. Graham, 1014 Madison (535-5767).

LOUIS LE BROCGUY—Studies toward an image of William Shakespeare, thru 10/29. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

ROBERTO MATTA—Four decades of graphics, thru 10/16. Center for Inter-American Relations, 680 Park (249-8950). Tues.-Thurs. 12-5.

TODD MCKIE—Large figurative watercolors, thru 10/29. Acquavella, 18 E. 79th (734-6300).

DENNIS OPPENHEIM—Small scale project sculptures from the past three years and related drawings, 10/11-11/5. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

DAVID PARK—Paintings and drawings from 1948 to 1960, thru 10/31. Salander-O'Reilly, 22 E. 80th (879-6606).

ROBERT QUIJADA—Painted canvas and wood collage constructions, thru 10/29. Ericson, 23 E. 74th (737-6155).

CHURYO SATO—Bronzes of the human form in repose from 1949 to 1980, thru 10/28. Wildenstein, 19 E. 64th (879-0500).

JULIAN SCHNABEL—Large etchings and works on paper, thru 10/31. Hamilton, 19 E. 71st (744-8976).

FRITZ SCHOLDER—Lone and merging figures, elemental landscapes, thru 10/29. ACA, 21 E. 67th (628-2440).

DOROTHEA TANNING—The surreal, thru 10/29. Mazoh, 13 E. 76th (737-2203).

FREDERIC TAUBES—Paintings and drawings using multiple techniques, thru 10/22. Marbella, 28 E. 72nd (288-7809).

TOYOKUNI I (1769-1825)—"The Spirit of the Japanese Theater," thru 10/29. Ronin, 605 Madison (688-0188). Mon.-Sat. 10-6.

GIULIO TURCATO—Recent abstractions by this Italian colorist, 10/13-11/3. Silberberg, 16 E. 79th (861-6192). Mon.-Sat. 10-5.

HELENE WHITWELL—Animal portraits in lacquer, thru 10/14. Portraits, 985 Park (879-5560).

SoHo

MARJORIE APTER-MCKEVITT—Landscapes in oil, charcoal, and cray-pas, thru 10/23. Central Hall, 386 W. Broadway (226-9215).

GUY AUGERI—Animal and anthropomorphic creatures in paint and pastels plus Friedman and Kessler, 10/15-29. White Columns, 325 Spring (924-4212).

JENNIFER BARTLETT/JACKIE WINSOR—Recent paintings/New sculpture. Thru 10/29. Cooper, 155 Wooster (674-0766).

LINDA BASTIAN/RITA GENECIN—Sensuous abstracted flowers/Large assemblages using dense fields of cord, rope, fabrics against flat color panels. Thru 11/2. Soho 20, 469 Broome (226-4167).

MONICA BERNIER—Still life and figure compositions, thru 10/19. Prince Street, 121 Wooster (226-9402).

FRANCES BUSCHKE/JEANNE MCMAHAN—Abstract mixed-media/Hand-dyed Japanese papers on wood or bamboo structures. Thru 10/16. Atlantic, 458 W. Broadway (228-0944).

ROSEMARIE CASTORO—"Voyeuristic" portraits in black-and-white drawings/"Shrines," new sculpture. Thru 11/5. Bromm, 90 W. Broadway (732-6196)/deNagy, 29 W. 57th (421-3780).

GERALD CHARRIERE—Drawings and mixed-media using book binding tools plus books, 10/15-11/19. Key, 130 Greene (966-3597).

RONNIE CUTRONE—"In Memory of My Father," thru 10/22. Shafrazi, 163 Mercer (925-8732).

DON EDDY—Shelves with toys, photos, soda bottles, thru 11/9. Hoffman, 429 W. Broadway (966-6676).

SHARON FLORIN—New York City scenes, thru 10/16. Noho, 168 Mercer (473-9619).

DEAN FLEMING—New paintings, thru 10/29. Rosenberg, 115 Wooster (431-4838).

GAYLEN HANSEN—Paintings/New work by Bramson, Donley, Larson. Thru 11/3. Knowlton, 153 Mercer (431-8808).

FRAN HODES/EVA PAPADOPULOS—Still-lifes of disparate elements/Elemental landscapes in small oils. Thru 10/19. First Street, 386 W. Broadway (226-9011). Tues.-Sun. 1-6.

GEOFFREY HOMAN/BOB MACDONALD—Narrative drawings in black, white, and colored pencil/Paintings. Thru 10/16. Pleiades, 164 Mercer (226-9093).

JORG IMMENDORFF—An historical fantasy cafe in large scale linocuts and oils by this German, thru 10/15. Sonnabend, 420 W. Broadway (966-6160).

IVAN KUSTURA—The estranged in abstracted figures and sculpture, thru 11/13. Vorpal, 465 W. Broadway (777-3939). Mon.-Sat. 10-6, Sun. 1-6.

CHRISTOPHER LEBRUN—New oils by this British artist for the first time in the U.S., thru 10/22. Sperone Westwater, 142 Greene (431-3685).

PETER LEYH—Recent work, thru 10/27. Eno, 101 Wooster (226-5342).

DONALD LIPSKI—Enigmatic assemblages, thru 10/22. Van Eck, 420 W. Broadway (431-8527).

ALDO LUONGO—Paintings and graphics, thru 10/31. Dyansen, 122 Spring (226-3384).

MARGO MACHIDA—Intimate and desperate situations in the big city, thru 10/15. 55 Mercer (226-8513).

JU MING—Bronze, wood, and ceramic sculpture, 10/11-11/12. Hutchinson, 138 Greene (966-3066).

JOSEPH NECHVATAL/CARA PERLMAN—Paintings and drawings by both. 10/12-11/5. Semaphore, 462 W. Broadway (228-7990).

LORA PENNINGTON—Paper sculpture, thru 10/15. Starkman, 465 W. Broadway (228-3047). Wed.-Sat. 12-5, Sun. 1-6.

FRANCIS PICABIA—Dada paintings, "transparencies," abstractions from 1922 to 1950, thru 10/22. Boone, 420 W. Broadway (966-2114).

KENNETH PRICE—Ceramic sculpture, thru 10/15. Castelli, 420 W. Broadway (431-5160).

JAMES ROSENQUIST—Works, thru 10/22. Castelli, 142 Greene (431-6279).

CE ROSER—Collage and tapestry, 10/11-29. Ingber, 460 W. Broadway (674-0101).

LEE SHERRY—Symbolic narratives using animals and alphabets, thru 10/29. Caldwell, 383 W. Broadway (966-6500).

ART

ARLENE SLAVIN—Recent commissions, murals, screens, thru 11/9. Milliken, 98 Prince (966-7800).

FRANK ANTHONY SMITH—Abstract environments in paint, thru 10/29. Haber, 133 Greene (505-7800).

Other

SIGMUND ABELES—Contemporary pastels, 10/14-11/10. Ryan, 452 Columbus (799-2304).

ALICE ADAMS—"Roof Landing," a plane of oxidized copper, thru 1/15. Hammarskjold Plaza Sculpture Garden, 866 Second (661-0033).

ELAINE ALLEN—The human figure in wood, steel, copper, thru 10/16. Noho, 168 Mercer (473-9619).

DOTTIE ATTIE—Four pieces including "Mechanical Peep Show" composed of 251 drawings, thru 10/15. A.I.R., 63 Crosby (966-0799).

ALFREDO CASTANEDA—Fantasy worlds using fractured images, 10/12-11/17. Martin, 213 E. 49th (427-2757).

JOHN CHAMBERLAIN—Auto part sculpture from 1961 to 1982 plus auto lacquer on formica from the mid 60's, thru 10/30. Dia Art Foundation, 67 Vestry (925-9009).

RAPHAEL COLLAZO—Paintings, drawings, thru 10/16. Bush, 260 W. 86th (873-1397).

MARIANO DE BLAS—Paintings and drawings, thru 11/4. Spanish Institute, 684 Park (628-0420).

DAVID FINN—Masked figures using rags, rubber, car parts, thru 10/20. Salvatore ala, 32 W. 20th (675-3267).

SUSAN FISHGOLD—Monotypes using overprintings and hand drawing, thru 11/18. Dorfman, 831 Broadway (473-2017).

MICHAEL FLANAGAN—Paintings, thru 11/9. Ekstrom, 417 E. 75th (988-8857).

EDGAR FRANCESCHI—Surreal symbolism in acrylics and oil on canvas, thru 10/29. Bouckaert, 100 Hudson (925-6239).

GEOFFREY HELLMAN—Letters, notes, manuscripts, photos of the *New Yorker* writer, thru 10/27. NYU, Bobst Library (Fales Room), 70 Washington Square S. (598-7032). Mon.-Thurs. 10-5.

NATHAN SLATE JOSEPH—Pigment and rust on steel and copper panels, 10/15-11/19. Leon, 31 Desbrosses (226-7789). Mon.-Fri. by appt. Sat. 1-6.

JOSEPH NECHVATAL—"Isle of Dread," two dioramas of the effects of war, thru 11/1. 71 and 120 Broadway (269-0320).

THOMAS NOZKOWSKI—Drawings of the 70's, thru 10/30. Nature Morte, 204 E. 10th (420-9544).

ROGELIO POLESELLO—Floating stripes of vivid colors, thru 10/16. Seguy, 61 W. 62nd (265-3314).

TERRY ROSENBERG—"Setters," an installation of ceramic tiles, thru 10/16. Clocktower, 108 Leonard (784-2084). Thurs.-Sun. 12-6.

ITALO SCANGA—Brightly painted wood sculpture mixing the abstract and the figural, thru 10/29. Delahunty, 291 Church (226-2519).

ROBERT SIEGLER—Mixed-media constructions, thru 10/29. Robinson, 222 Park Avenue S. (475-2434).

RITA HILL TORLEN—The wrestlers, thru 10/29. Pellicone, 47 Bond (475-3899).

NIGEL VAN WIECK—Elemental figures some allegorical, some biblical, thru 11/3. 112 Greene/Leader, 251 W. 19th (243-5322).

MARY JOAN WAID—The human face, thru 10/22. Einstein, 243 E. 82nd (628-8782).

FRANK LLOYD WRIGHT—Furniture and drawings from 1900 through the 50's, thru 11/19. FIFTY-50, 793 Broadway (777-3208).

GROUP SHOWS

57th Street

DEL RE—41 E. 57th (688-1843). Nine American masters including deKooning, Rothko, Stella, thru 10/22.

GALERIA JOAN PRATS—29 W. 57th (486-6770). Five Americans, Bohary, Walsh, thru 10/30.

HABER THEODORE—24 W. 57th. Gallery artists for the first time in the new space, thru 10/22.

HEESY—50 W. 57th (245-1420). Recent prints by Arnoldi, Bartlett, Diebenkorn, Katz, thru 10/15.

NIPPON CLUB—145 W. 57th (581-2223). Mon.-Sat. 11-7. Thirteen prints and photos by 26 Americans including Andre, Beuys, Mayes, Neel, Oldenburg, Shore, Siskind, thru 10/27.

SPECTRUM—30 W. 57th (246-2525). Posters and lithos for the Olympic Winter Games in Yugoslavia by Folon, Hockney, Kolar, Moore, Warhol, thru 10/28.

SUMERS—50 W. 57th (541-8334). English prints from World War I to World War II, 10/11-11/12.

TILTON—24 W. 57th (247-7480). Small drawings by Caramelle, installation with a four inch paper piano by DeGennaro, layered drawings by Nechvatal, multiple delicate lines by Johnston, thru 10/15.

Madison Avenue and Vicinity

ADLER—21 E. 67th (249-2450). Contemporary Chinese naive art, thru 11/5.

BERRY-HILL—743 Fifth (371-6777). Mon.-Fri. 9-5:30, Sat. 10-5. American figure painting from 1900 to 1950 including Henri, Kroll, Luks, Olinsky, 10/11-11/5.

CARUS—872 Madison (879-4660). German Expressionist watercolors, drawings and prints with a focus on Nolde, thru 11/26.

CHILDS—956 Madison (772-6606). 200 years of American portraiture by Peale, Smibert, Tarbell, thru 11/5... Pastels and paintings by Ducasse from 1920 to 1950, thru 10/29... The American City by printmakers Bellows, Sloan, thru 10/29.

FACADE—741 Madison (744-4997). French textile designs from the 30's plus painted photos of New York City by Elizabeth Lennard, thru 11/12.

FRIEDMAN—26 E. 82nd (794-8950). Mon.-Sat. 10-6. Male portraits of the 20's by Europeans Dix, Fritsch, Graf, Grigoriev, thru 11/26.

GALLERY 10—29 E. 73rd (861-5533). Late 19th-century Navajo Germantown weavings, thru 10/22.

GOETHE HOUSE—1014 Fifth (744-8310). Tues., Thrus. 11-7, Wed., Fri., Sat. 12-5. Pennsylvania German quilts from 1850 to 1920, thru 10/22.

HELLER—965 Madison (988-7116). Pate de Verre, works done with glass paste, thru 10/29.

MATHES—Early 20th-century Americans Bluemner, Blume, Davis, Nadelman, thru 10/22.

MERRIN—724 Fifth (757-2884). Olmec sculpture, thru 10/15.

PERLS—1016 Madison (472-3200). Masters of the School of Paris including Brawue, Calder, Gris, Leger, Matisse, Miro, Picasso, thru 10/15.

ROLLY-MICHAUX—943 Madison (535-1460). Watercolors by Calder, Delaunay, lithos by Chagall, Miro, thru 10/15.

SOLOMON—959 Madison (737-8200). Mon.-Sat. 11-5:30. Dubuffet, Frankenthaler, and Moore, thru 10/31.

SOLOMON—724 Fifth (757-7777). Part II, new works by affiliated artists, 10/12-29.

SPANIERMAN—50 E. 78th (879-7085). Mon.-Thurs. 9-5:30, Fri. 9-3. American Impressionists Cassatt, Chase, Metcalf, Sargent, thru 10/15.

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 11-5. The history of terra-cotta in New York City, thru 10/26... "Ruins and Revivals: The Architecture of Urban Devastation," thru 11/3.

YORK—21 E. 65th (772-9155). The evening by 19th-and early 20th-century Americans, thru 11/5.

SoHo

ARBITRAGE—99 Spring (334-9755). "Street Painters," Day, DeNota, Gaon, thru 11/13.

CENTER FOR BOOK ARTS—15 Bleecker (460-9768). 3-D bookworks by Billingham, Robledo, Weier, thru 10/28.

CENTRAL FALLS—478 W. Broadway (475-3333). Fifth year of the gallery with Kiss, Krementz, Merkin, Milius, Nathanson, Vonnegut, thru 10/16.

CONVERGENCE—484 Broome (226-0028). California clay by Ellis, MacConnel, thru 11/6.

CUTLER—164 Mercer (644-0301). Brodie, Imber, Rizzi, Shechet, thru 10/15.

FREIDUS/ORDOVER—70 Greene (925-0113). Paintings by emerging artists, thru 10/15.

HELLER—71 Greene (966-5948). Wall panels of opaque glass by Halem, chairs by Loeser, glass vessels by White, thru 10/30.

NAIFS ET PRIMITIFS—172 Prince (925-0918). Naive views of Paris, thru 11/8.

SOHO CENTER—114 Prince (226-1995). Cooper, McCabe, Rosmarin, Toepp, thru 10/15.

TERRAIN—141 Greene (777-4426). Political themes dealing with Central America, thru 10/25.

Other

AFRICAN-AMERICAN INSTITUTE—833 United Nations Pl. (949-5666). Mon.-Fri. 9-4:45, Sat. 11-4:45. The Wodaabe people of Niger in photos, crafts, costumes, thru 1/7.

ALAN—1568 Second (744-4070). American Impressionists, Tonalists and Hudson River painters including Ochtman, Davis, Smillie, thru 10/30.

ARTISTS SPACE—105 Hudson (226-3970). Unaffiliated artists, Fitch, Guyot, Kyser, Palumbo, Torlen, thru 10/29.

BAUM—12 W. 37th (695-7200). Black-and-White by Green, Izu, McLaughlin, thru 10/28.

BROOKLYN ARMY TERMINAL—58th Street and First Avenue, Brooklyn (619-5000). Fri.-Sun. 12-6. 350 artists in 125,000 square feet of space, thru 10/30.

CITY—2 Columbus Circle (974-1150). CAPS sculptors including De Ricco, Sheehan, 10/11-11/4.

DUBELLE—40 W. 17th (929-6200). "Pluralism" by Halahmy, Martin, Meadmore, thru 10/15.

FELICE—295 Lafayette (334-8192). The figurative by eight, thru 10/15.

FRANKLIN FURNACE—112 Franklin (925-4671). "Natural Hazards," an installation by Rumm, thru 10/22.

Photography

WYNN BULLOCK—"Experimental Explorations," thru 10/29/Light and four dimensions plus flea market patterns by his wife Edna, thru 10/22. Ledel, 168 Mercer (966-5353)/Neikrug, 224 E. 68th (288-7741).

LOUISE DAHL-WOLFE—Form and fashion from the 30's through the 50's, thru 11/12. Staley-Wise, 177 Prince (431-7292).

LOUISE DAHL-WOLFE/PAUL OUTERBRIDGE—Fashion from *Harper's Bazaar, Vanity Fair*/Female nudes and cubist compositions. Thru 10/15. Grey, NYU, 33 Washington Pl. (598-7603).

NANCY D'ANTONIO—Street performers, 10/12-11/14. Camera Club of NY, 37 E. 60th (223-9751). Mon.-Fri. 1-5.

LARRY FINK—Self portraits and recent images, thru 10/21. Pfeifer, 825 Madison (737-2055).

FLOATING FOUNDATION OF PHOTOGRAPHY—Pier 40 S, Hudson River at W. Houston (242-3177). Thurs.-Sun. 12:30-6. The astronauts and outer space by Bresler, Davila, Mann, Riggs, thru 10/23.

ARLENE GOTTFRIED/WILLIAM E. WILLIAMS—People on the street/Portraits and Philadelphia parties. Thru 10/30. Midtown Y, 344 E. 14th (674-7200). Sun.-Thurs. 12-8, Fri. 12-4.

MATTIE EDWARDS HEWITT—American landscape design and architecture, 1910 to 1940, thru 12/1. Wave Hill, 675 W. 252nd, Bronx (549-2055). Daily 10-4:30.

HOSOE—In New York City for the first time since 1974, thru 10/22. Light, 724 Fifth (582-6552).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1783). Tues.-Thurs. 12-8, Fri.-Sun. 12-6. The first 100 years of the Metropolitan Opera/Portraits of Churchill, Hemingway, O'Keeffe by Karsh, thru 11/13.

JOHN MARGOLIES—Eccentric sculpture and architectural whimsey throughout the US, thru 11/20. P.S. 1, 46-01 21st Street, Long Island City (784-2084).

EDWARD C. MARTIN—Night in Chelsea, thru 10/31. 4th Street, 67 E. 4th (673-1021). Sun.-Thurs. 2-8, Fri., Sat. 3-10 p.m.

ANTONIO MENDOZA—Cats and dogs plus members Davies, Esty, others, thru 11/4. Soho Photo, 15 White (638-2816). Fri.-Sun. 1-6, Tues. 7-9 p.m.

EADWEARD MUYBRIDGE (1830-1904)—Yosemite landscapes, Central American views, and Animal Locomotion, thru 10/29. Wolf, 30 W. 57th (586-8432). Mon.-Sat. 10-6.

TETSU OKUHARA—Recent photographs, 10/12-11/23. Levy, 40 Great Jones (473-7151).

RUTH ORKIN—New York City and its park on Fifth throughout the seasons, thru 10/28. Rizzoli, 712 Fifth (397-3721).

JOHN PFAHL—Picturesque locations with nuclear, solar or other power sources, thru 10/19. Freidus/Ordover, 70 Greene (925-0113).

PHOTOCOLLECT—740 W. End Ave. (222-7381). Tues., Wed., Fri., Sat. 1-5. The first two decades of photography including Cheney, Llewellyn, Talbot, thru 10/15.

PRAKAPAS—19 E. 71st (737-6066). Tues. 12-7, Wed.-Fri. 12-5. Surrealism by Atget, Magritte, Man Ray, Ubac, thru 10/29.

DICK SRODA—Deserts and other landscapes, thru 10/29. Nikon House, 620 Fifth (586-3907).

WITKIN—41 E. 57th (355-1461). Seven photographers including Abbott, Evans, Weston, thru 10/15.

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed. Fri.-Sat. 10-9. Contribution $3; children $1.50. (Fre Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples

3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... African Textiles; thru 12/4... South of Winter: Scenes from the Aransas Wildlife Refuge; thru 11/30... Natural History Photo Contest Winners; thru 10/31... The Great Auk in Illustrated Bird Books; thru 10/28... Francis Lee Jaques: Artist and Naturalist; thru 1/8... Alexander Wilson's "American Ornithology," thru 10/28... Paintings of Space; thru 12/31.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Emaki: Narrative Scrolls from Japan; thru 11/6... The Japanese Crane: Photographs; thru 10/30.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. Benigna Chilla; thru 11/3.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... Gary Bukovnick Monotypes; thru 1/1... Taj Worley: Prints; thru 1/1.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. Photography and Architecture: 1839-1939; thru 10/16... A Penny Saved: Architecture in Cast Iron Toy Banks; thru 10/23... Frank Lloyd Wright and the Prairie School; thru 12/31... Contemporary Continuous Pattern; thru 1/15.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc... A Toast to Freedom: New York Celebrates Evacuation Day; thru 5/18.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Sculpture of Charles Simonds; thru 10/30... New Perspectives in American Art: 1983 Exxon National Exhibition; thru 11/27... Collection: 20th Century Sculpture; thru 12/11.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $6, children $3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: Combat Intelligence Center.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5, Tues. noon-8. Closed Fri., Sat., major Jewish holidays. $2.50; children $1.50; seniors suggested donation. Israel in Antiquity... A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru 12/29... The Miracle of Intervale Avenue; thru 10/31.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. The Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Chinese Paintings: Major Artists and Themes; thru 11/1... Egyptian Reinstallation: Phase III... Familiar Faces: French Portraits in Prints; thru 10/23... Twentieth Century Masters: The Thyssen-Bornemisza Collection; thru 11/27... Manet Retrospective: more than 200 paintings, prints, watercolors, and more; thru 11/27... Desert Valley: Early Works from Ica, Peru; thru 2/5... Erastus Dow Palmer: A Native American Neo-Classical Sculptor; 10/14-1/8... J. Alden Weir: An American Impressionist; 10/14-1/8.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Four Centuries of Opera; thru 11/6... Fifty Italian Drawings, 1375-1775, from the Scholz Collection; thru 11/13... Letters from Notable Children; thru 11/13.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. The Museum Collects: New Accessions, New Directions; thru 11/13.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern... A Child's World: The Helen Pep Collection; thru 12/31.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... Painting New York; thru 4/1... British New York: 1664-1783; thru 11/27... Maverick in Mauve; thru 1/1... **Theater Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Wed.-Sat. noon-8, Sun. 1-5. Show Stoppers: Great Moments of the American Musical; thru 1/29/84.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children, seniors $1.50. In Perspective, permanent exhibition on the history and development of holography... Contemporary Portrait Gallery... Light Years; thru Dec.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... Jim Dine: A Heart at the Opera; thru 10/11... Recent Drawings; thru 11/15... Monumental Prints by Georg Baselitz and Rolf Iseli; 10/13-1/3... Mt. St. Helens Photographs by Frank Gohlke; 10/13-11/29.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Metropolitan Opera Houses: The First 100 Years; thru 10/27... Drawings of the French Revolution and First Empire From the Museé Carnavalet; thru 10/30.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Mon.-Fri. 12-6, Wed. to 8; Sat. 12-5:30. Language, Drama, Source and Vision; thru 11/27.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: the Egon Neustadt Collection of Tiffany Lamps; thru Jan., 1984... A Celebration of Opera in 19th Century New York; thru 10/31... A Celebration: American Landscape Painting, Genre Art and Drawing; thru 1/8... Artists' Views of Central Park, 1814-1914; thru 3/11... New York Themes: Paintings and Prints by William Meyerowitz and Theresa Bernstein; thru 2/26... A Firefighter's Parade; 10/15-1/15.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. Henry James' Washington Square; thru 10/18... City and Country: The Emergence of Public Parks in New York; thru 10/18... Prints of Felix Buhot (1847-1898); thru 12/31... The Metropolitan Opera: The first 100 years; thru 2/18... Diedrich Knickerbocker, Geoffrey Crayon, Washington Irving: The Lives of an American Writer in the 19th-Century; thru 11/22... Landmarks in African Art; thru 11/2.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... A Twentieth-Century Art from the Metropolitan Museum of Art: Selected Recent Acquisitions; thru 10/16... Indian Miniatures; thru 11/27... Primal Visions: Paintings by John Whysner.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children, 50 cents. A Century of Black Photographers, 1840-1960... Southern Roads/City Pavements: Photographs of Black Americans by Roland L. Freeman; thru 1/8.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Minimalism to Expressionism: Painting and Sculpture since 1965; thru 12/4... Morris Graves: Vision of the Inner Eye; thru 11/27... The Sculptor as Draftsman; thru 11/13. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Three American Families: A Tradition of Artistic Pursuit; thru 10/26. **Downtown Whitney Museum:** Spectators of Life: Guy Père du Bois and John Sloan; thru 10/28.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 10/13 at 10 & 2: Important American Furniture, Silver and Decorative Arts. On view from 10/7. 10/14, 15 at 10 & 2: The Contents of Benjamin Ginsburg, Antiquary, including the property of Cora Ginsburg. On view from 10/7. **East,** 219 E. 67th St. (570-4141). 10/11 at 10: American Furniture, Paintings, and Decorative Objects. On view from 10/7. 10/13 at 10 & 2: Antique and Fine Jewelry. On view from 10/8.

PHILLIPS—406 E. 79th St. (570-4830). 10/13 at 2: American Paintings. On view from 10/8.

SOTHEBY PARKE BERNET—York Ave. at 72nd St. (472-3400). 10/11 at 9:30 & 2: Sotheby's Arcade Auctions. On view from 10/6. 10/13, 14, 15 at 2: Important French Furniture and Continental Ceramics. On view from 10/8.

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Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS—Same-day opera, concert, and dance performances are sold here, seven days a week, noon-7 p.m., depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, October 10

BOSTON PHILHARMONIC, Benjamin Zander conductor; soloists Jennifer Barron, Pamela Gore, Gene Tucker, David Cumberland. Chorus Pro Musica. Beethoven's Symphony No. 9. Carnegie Hall at 8. $4-$14.

THE CLASSICAL CHAMBER ORCHESTRA, Max Bragado-Darman conductor; pianist Joaquin Soriano, flutist Robin Fellows, oboist Elizabeth Orson, clarinetist Les Nicholas, violinist Martha Sweet Yassky, violincellist Frances Rowell. Works by Ordonez, Chavez, Turina, others. Alice Tully Hall at 8. $7-$10.

HOLLY NEAR/RONNIE GILBERT, with pianist Jeff Langley, bassist Carrie Barton, sign-language artist Susan Freundlich. Folk music. Avery Fisher Hall at 8. $10-$15.

ALDO MANCINELLI, pianist. Beethoven, Griffes, Liszt, Frohne. Merkin Concert Hall at 8. $7.

GENE ST. LOUIS, guitarist (N.Y. debut) Flamenco and classical. Carnegie Recital Hall at 8. $6.

JAMES R. LAWSON, carillonneur. Columbus Day recital. Music by Rachmaninoff, Bellini, Eloire, others. Riverside Church, the Drive at 122nd St., at noon. Free.

NEW YORK BAROQUE CONSORT, with oboist Judith Dansker, harpsichordist Jean Newton, cellist Lindy Clarke, flutist Daniel Waitzman. Music by Loeillet, Couperin, others. Buell Hall, Columbia University, Broadway and 116th St., at 8. $4.

Tuesday, October 11

MACBETH—See Opera, below.

NEW YORK PHILHARMONIC, Zubin Mehta conductor; violinist Itzhak Perlman. Mendelssohn's Violin Concerto; Mahler's Symphony No. 5. Avery Fisher Hall at 7:30. $6-$25.

BEVERIDGE WEBSTER, pianist. Music by Schubert, Schoenberg, Bartók, Schumann, Ravel. Merkin Concert Hall at 8. $10.

GRATEFUL DEAD—Madison Square Garden at 7:30. $11.50-$13.50.

LIONEL RICHIE/POINTER SISTERS—Radio City Music Hall, 50th St. and Sixth Ave. (757-3100), at 8. $17.50-$25.

FINCKEL CELLO QUARTET, with guest cellists Fred Sherry, Eric Bartlett, Maxine Newman; the Times Square Basstet, soprano Lucy Shelton. Symphony Space at 8. $5.

MEI-CHEN LIAO, violinist (N.Y. debut). Town Hall at 6. $3.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

KIRK NUROCK, pianist/**JANE IRA BLOOM,** soprano saxophonist. Jazz-classical. New York Theater Ensemble, 62 E. 4th St. (477-4120), at 8. $5.

MUSIC LIVE!—Rock and salsa with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

NANCIANNE PARRELLA, organist. Bach and Liszt. Trinity Church, Broadway at Wall St., at 12:45. Free.

Wednesday, October 12

LAUSANNE CHAMBER ORCHESTRA, with soprano Kathleen Battle. Strauss, Wagner, Handel, Haydn. Carnegie Hall at 8. $10-$17.

JOY IN SINGING, with soprano Nicole Philibosian. Alice Tully Hall at 8:30. $5-$8.

NEW YORK HARP ENSEMBLE, with narrator Eva Jaslar. Bach, Vivaldi, Hovhaness, others. Merkin Concert Hall at 8. $8.

MUSICA SACRA CHAMBER ENSEMBLE, Richard Westenburg music director. Bach and Telemann. Central Presbyterian Church, Park Ave. and 64th St., at 7:30. $10.

ALICE WILKINSON, pianist. Mozart, Debussy, Bartók, others. Carnegie Recital Hall at 8. $6.

GRATEFUL DEAD—See 10/12.

LIONEL RICHIE/POINTER SISTERS—See 10/11.

DAVID FRIEDMAN, composer. Works for solo piano and violin. New York Theater Ensemble, 62 E. 4th St. (477-4120), at 8. $5.

EMPIRE BRASS QUINTET—Works by Albinoni, Gabrieli, Hindemith, Hussentan, Taxin. Mannes College of Music, 157 E. 74th St., at 7. Free.

FATHER CHARLIE COEN, singer and flutist. Irish songs. The Eagle Tavern, 355 W. 14th St. (924-0275), at 8 and 10. $5.

Thursday, October 13

NEW YORK PHILHARMONIC, Zubin Mehta conductor; violinist Itzhak Perlman, oboist Joseph Robinson. Works by Bach, Saint-Saëns, Varése. Avery Fisher Hall at 8. $6-$25.

GERALD ROBBINS, pianist. Beethoven, Brahms, Ravel, Chopin. Alice Tully Hall at 8. $8-$12.

NEW MUSIC CONSORT—Works by Stravinsky, Ives, Elliott Carter. Carnegie Recital Hall at 8. $8.50.

REGINA SHAMVILI, pianist (American recital debut). Beethoven, Schubert, Chopin, Glinka. Merkin Concert Hall at 8. $7.50.

PETER ZUMMO/BROOKS WILLIAMS—Electronic folk music. New York Theater Ensemble, 62 E. 4th St. (477-4120), at 8. $5.

LIONEL RICHIE/POINTER SISTERS—See 10/11.

BEAUX ARTS TRIO—All-Beethoven program. Metropolitan Museum at 8. $12.

CARRIBEAN EXPRESSIONS '83—See Dance, below.

CONSTRUCTIVIST MUSIC & PERFORMANCE—Mossolov, "Piano" and "Music for Piano, Cello & Voice." The Kitchen, 59 Wooster St. (925-3615), at 8:30. $6-$8.

THE LUCULLIAN ENSEMBLE, Brahms's Piano Quartet No. 3. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

KENT TRITLE, organist. Bach, Franck, Dupré. St. Paul's Chapel, Columbia University, Broadway and 116th St. (280-3574), at noon. Free.

MYRON MCPHERSON, pianist/**JULIAN RODESCU,** cellist. Beethoven, Schumann, Rachmaninoff. Bargemusic Ltd., Fulton Ferry Landing (624-4061), Brooklyn, at 7. $6.

Friday, October 14

VIENNA CHAMBER ORCHESTRA, Philippe Entremont conductor and solo pianist, violinist Ola Rudner. Works of Mendelssohn, Mozart, Haydn, Bischof Carnegie Hall at 8. $10-$17.50.

MUSICA SACRA CHORUS AND ORCHESTRA Richard Westenburg conductor; soprano Marvi Martin, mezzo-soprano Kimball Wheeler, tenor David Gordon, baritone David Arnold. Music by Bac and Handel. Avery Fisher Hall at 7:30. $7-$16.

NEW YORK PHILHARMONIC—See 10/13. Toda at 2.

SABICAS, guitarist. Flamenco music. Town Hall at 8 $11-$15.

JUILLIARD SYMPHONY, Michael Charry gues conductor. Schubert, Strauss, Mennin. Alice Tull Hall at 8. Free.

MARK GORDON, pianist. Lincoln Center Library a 4. Free.

BEAUX ARTS TRIO—See 10/13.

CONSTRUCTIVIST MUSIC—See 10/13.

LINDA HOPKINS, vocalist. Gospel and Symphon with the Henry Street Symphony Orchestra. Sale United Methodist Church, 129th St. and Adam Clayton Powell Blvd. (283-5486), at 8. $15-$50.

DAVID HYKES AND THE HARMONIC CHOIR—Cathedral of St. John the Divine, Amsterdam Ave. a 112th St. (662-2133), at 8. $8.

MANHATTAN SYMPHONY, David Gilbert conductor. Stravinsky, Ravel, Beethoven. Manhatta School of Music, Broadway at 122nd St. at 8. Free

TOM VARNER ENSEMBLE—Jazz. Baha'i Center 53 East 11th St. (674-8998), at 8. $3.

JAYN ROSENFELD, flutist, with harpist Marjori Mollenauer, violist Lois Martin. Telemann, Debussy Yannatos, White. New School for Social Research, 6 W. 12th St., at 6. $4.

N. RAMANI, flutist. Music of South India. Alternativ Museum, 17 White St. (966-4444), at 8. $8.

BUCKY AND JOHN PIZZARELLI, JR., jazz guitarists. Society for Ethical Culture, 2 W. 64th St., at 6 $6.

WARREN CHIASSON, vibraphonist. Jazz at Noon, jam session. Freddy's, 308 E. 49th St., at 12.

ROBBIE WEDEEN, guitarist-vocalist. Centerfold 263 W. 86th St. (866-4454), at 7:45. $4.

DAVID JONES, singer. British folk music. The Goo Coffee House, Brooklyn Society for Ethical Culture 53 Prospect Park West, Brooklyn, at 9. $3.

Saturday, October 15

NEW YORK PHILHARMONIC—See 10/13.

LILLIAN KALLIR, pianist. Beethoven, Chopi Brahms. Washington Irving High School, 16th St. a Irving Place, at 8. $2.

TODD CROW, pianist. Works of Mussorgsky, Schubert, Mozart. Alice Tully Hall at 8. $6.

KATHLEEN BONDURANT, flutist, with pianist Lis Emenheiser. Bach, Borne, Driessler, Debussy. Merki Concert Hall at 8. $10.

ELMAR OLIVEIRA, violinist. Beethoven, Bac Strauss, others. 92nd Street Y at 8. $10-$13.50.

JOHN HENRY, jazz concert. Lincoln Center Librar at 2:30. Free.

JOHN CARTER QUINTET—Jazz. Carnegie Recit Hall at 8:30. $8.50.

SERGEI EDELMANN, pianist. Music by Bach, Clementi, Schubert, Chopin. Metropolitan Museum a 2:30. $4.

CONSTRUCTIVIST MUSIC—See 10/13.

RANDALL MCCLELLAN, composer/**ANDRE BOLOTOWSKY,** flutist. Meditation music. Alternative Museum, 17 White St. (966-4444), at 8. $6.

DARDANELLE PLUS THREE—Jazz. Citicorp Ma ket at 6. Free.

ORCHESTRA BONTON—Tin Pan Alley, 220 W 49th St., at midnight and 1:30 a.m.. Free.

SOVIET EMIGRE ORCHESTRA—Music by Shostakovich, Britten, Grieg, Mendelssohn. Lehman College Concert Hall, Bedford Park Blvd. West, Bro (960-8833), at 8. $8-$17.50.

LEONA MITCHELL, soprano (N.Y. recital debut Beethoven, Strauss, Verdi, others. Whitman Ha Brooklyn College, at 8. $8-$15.

HAYDN-MOZART CHAMBER ORCHESTR Daniel Plante conductor. Mozart's Quintet for Cla net and Strings, Haydn's Symphony No. 94, Russe Currie's *Night Thoughts,* part VII. St. James Cath dral-Basilica, Jay and Tillary Streets, Brooklyn (625-5780), at 8. $6.

Sunday, October 16

AMERICAN SYMPHONY ORCHESTRA, Moshe Atzmon conductor; oboist Marsha Heller, clarinetist Joseph Rabbai, bassoonist William Scribner, hornist Anthony Miranda. Mozart's Symphony No. 32 and *Sinfonia Concertante* in E-flat; Berlioz's *Symphonie Fantastique.* Carnegie Hall at 3; $6-$14.

KETCHUM & SEGAL, flute and guitar duo. Bach, Debussy, Flagello, Telemann, others. Merkin Concert Hall at 3. $7.50.

ROCKLAND COUNTY CHORAL SOCIETY, Philip Hagemann conductor. Vocal chamber music by Hagemann. Merkin Concert Hall at 8. $10.

STETSON UNIVERSITY FACULTY ENSEMBLE—Bach, Bartók, Brahms, Shostakovich. Alice Tully Hall at 8. $7.50.

GREEK VARIETY SHOW—Avery Fisher Hall at 7:30. $18, $25.

MUSIC OF CAUCASIA—Kavkazi, with Zevulon Avshalomov, Jeffrey Werbock, Gregory Yaagudaev. Metropolitan Museum Uris Center at 2:30. $6.

DAVID WHITTACRE, flutist/**RICHARD BLUMENKRANZ,** pianist. Interlude Concert, music by Fauré, Debussy, Alain, others. 137 Greene St., 5th floor (757-6300), at 3. $5.

DANS L'ESPRIT DES FEMMES—Composer-musician Sharon Freeman, with Gaptooth Girlfriends. Manhattan Healing Arts Center, 386 Broadway, two blocks south of Canal (472-6300), at 4. $7.

HAVANA SINGS!—Anthology of vocal Cuban music from the 18th century to today. Repertorio Español, Gramercy Arts Theater, 138 E. 27th St. (889-2850), at 3. $10, $12.

PAUL WINSTON, pianist. Citicorp Market at noon. Free.

LESTER BOWIE'S TRIPLE CROWN TRIO—Jazz. The Manhattan Healing Arts Center, 386 Broadway (431-3009), at 9 and 10:30. $7.

CONSTRUCTIVIST MUSIC—See 10/13.

MICHAEL CARVIN QUARTET—Jazz drummer and group. WBAI Free Music Store, P.S. 41, 116 W. 11th St. (279-0707), at 8. Contributions accepted.

ALICIA DE LARROCHA, pianist. Beethoven and Granados. Queens College Colden Center, LIE at Kissena Blvd., Flushing (793-8080), at 3. $10-$12.

DAVID WECHSLER, flutist. Brooklyn Musium, Eastern Pkwy. at 2. Free with Museum donation.

MYRON MCPHERSON/JULIAN RODESCU—See 10/13; today, at 4.

NEW YORK SAXOPHONE QUINTET—Gershwin, Copland, Hoover, Sauter, others. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061) at 8. $6.

FRED LITE QUARTET—Outdoor jazz at the Queens Museum, N.Y.C. Building, Flushing Meadow-Corona Park (592-2405), at 1:30. Free.

BRONX SYMPHONY ORCHESTRA, Joseph DelliCarri, music director; Lehman College Theater, Bedford Park Blvd. West, Bronx (960-8833), at 3. Free.

CONCERTS IN CHURCHES—Pianist Bonnie Dietrich; Scarlatti, Beethoven, Schumann, Mozart, Chopin; Christ and St. Stephen's, 120 W. 69th St., at 4; $4. . . Violinist Jaap Schroder, harpsichordist Elaine Thornburgh; Music Before 1800: Bach, Schop, Uccellini, others; Corpus Christi, 121st St. east of Broadway, at 3; $7. . . Musicians' Accord, with tenor Paul Sperry; Talma, world premieres by Kassel and Matthews, Crawford-Seeger, Poulenc; Good Shepherd-Faith, 152 W. 66th St., at 8. $6. . . Carrie Smith, blues and gospel artist; Heavenly Jazz st Heavenly Rest, Fifth Ave. at 90th St., at 5; $7. . . Dan Franklin Smith, pianist; Mozart, Beethoven, Liszt, Rachmaninoff, Chopin; Madison Avenue Presbyterian, 73rd St., at 4; $4. . . Bach, Monteverdi, by St. Luke's Chamber Ensemble members, St. Ann's High School Chorus. St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn, at 4. Benefit. . . McNeill Robinson, organist; Bach, Jongen, Robinson; St. Ignatius, West End Ave. at 87th St., at 3; $5. . . Sandra Goodman, mezzo-soprano; Fauré, Ravel, Poulenc, Debussy. St. Michael's, 225 W. 99th St., at 3; $5. . . St. Peter's, Lexington Ave. at 54 St.; 5; Jazz Vespers with John Shaw Group; offering. At 7; vocalist Daniella. $3.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THRU 4/21—$12-$75. Mon., 10/10, at 8: Verdi's *La Forza del Destino,* Levine conducting; with Bumbry, Jones, Carreras, Edwards, Capecchi, Ghiaurov. 10/11 at 8: Donizetti's *La Fille du Regiment,* Bonynge conducting; with Sutherland, Resnik, Kraus, Malas, White, Velis. 10/12 at 6:30: Berlioz's *Les Troyens,* Levine conducting; with Norman, Troyanos, Domingo, Monk, Macurdy, Taillon. 10/13 at 8: Britten's *Peter Grimes,* Pritchard conducting; with Vickers, Söderström, Chookasian, Stewart, Hines. 10/14 at 8: *La Fille du Regiment;* same as 10/11, except Berberian for Malas. 10/15 at 2: Puccini's *La Bohème, Kohn conducting; with Freni, Daniels, Raffanti, Ellis, Morris, Hartman, Tajo. 10/15 at 8: Verdi's La Forza del Destino;* same as 10/10, except Bruson for Edwards, Enrico Fissore (debut) for Capecchi.

New York City Opera
At the New York State Theater

THRU 11/13—$3.50-$30. Tues., 10/11, at 8: Bizet's *Les Pêcheurs de Perles,* Bergeson conducting; with Walker, Garrison, Stone, Gill. 10/12 at 8: Puccini's *Turandot,* Keene conducting; with Kelm, Myers, Theyard, Gill. 10/13 at 8: Floyd's *Of Mice and Men,* Keene conducting; with Gutknecht, Moulson, Cooper, Livingston; a New York premiere, directed by Frank Corsaro. 10/14 at 8: Handel's *Alcina,* Leppard conducting; with Vaness, Mills, Fortunato, Lerner, Pelle, Stewart, Dworchak. 10/15 at 2: Puccini's *Madama Butterfly,* Keene conducting; with Haddon, Christin, Grayson, Stone. 10/16 at 1: Bernstein's *Candide,* Bergeson conducting; with Peterson, Maris Clement (debut), Costa-Greenpon, Groenendaal, Lankston, Reeve, Harrold, Billings. 10/16 at 7: *Candide;* same as matinee, except McKee for Lankston. 10/15 at 8: Bizet's *Carmen,* Keene conducting; with Marsee, Braden, Donaldson, McFarland.

Other

NERONE, by Boito. Amato Opera, 319 Bowery. 10/15 at 7:30; 10/16 at 2:30. $8.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 10/12-23 Gilbert and Sullivan's *H.M.S. Pinafore.* Wed.-Sat. at 8; Wed. at 2; Sat. and Sun. at 3:30. Wed. and Thurs., $8-$13; Fri.-Sun., $8-$13.50.

MACBETH, by Verdi. Concert version by the Philadelphia Orchestra, Riccardo Muti conducting; with Connell, Bruson, Estes, Lima; Westminster Symphonic Choir. Carnegie Hall, 10/11 at 8. $16-$35.

Dance

ELENA ALEXANDER/MAD ALEX—New York City premiere of *Werold (is. . .IS).* P.S. 122, 150 First Ave. (477-5288). 10/14-16, 21-23 at 9. $4.50.

JOHN BERND, in "Lost and Found, Scenes From a Life." Bessie Schönberg Theatre, 219 W. 19th St. (924-0077). 10/11, 18, 25 at 8. $7.

CALLAGHAN AND KINNEY DANCE—Concert of dance and music with composer/performer Mark Hodgson. Tisch School of the Arts, 111 Second Ave., 5th floor (924-0077). 10/13-15 at 8. $5.

CARIBBEAN EXPRESSIONS '83—Caribbean Cultural Center/**VARRCRC** with their third annual festival of dancers, drummers, and singers celebrate the influence of African culture in the Americas. Symphony Space. 10/13-15 at 8, 10/16 at 2 and 8. $8, $12.

LINDA DIAMOND AND COMPANY—Premiere of *Noble Savage,* a multi-media group work. Bruno Walter Auditorium, Lincoln Center, 10/11 and 12 at 4. Also at Cash Performance and Film Space, 10 E. 18th St. (489-2312). 10/14, 15 at 8.

CATHERINE GALLANT AND AMANDA JO KERCHER—Dream Dances. The Open Eye, 316 E. 88th St. (860-9286). 10/13 at 8. $5.

A LANDSCAPE COLLECTION—Evening of dance works choreographed by Stacey Temple and Addison Hoffman. Ohio Theater, 59 Greene St. (625-5143). 10/13-15 at 8. $6.

REBECCA KELLY DANCE COMPANY—Program A: Premiere of *Mad Dogs and Diplomats,* 10/12, 14 at 8, 10/16 at 3. Program B: *The Lament of Calamity Jane, Whitewater, Night Air,* and *American Landscape,* 10/13 and 15 at 8, 10/15 at 3. Marymount Manhattan Theater, 221 E. 71st (924-0077). $7, $10.

RIVERSIDE DANCE FESTIVAL—10/12 and 14 at 8, 10/16 at 2, Joan Lombardi Dance Company. 10/13, 15, 16 at 8, Bertram Ross: Solo Performance. Riverside Church, the Drive at 120th St. (864-2929). $6.

SOCIAL DANCES—Works by Tom Brown, Linda Diamond, and Reka. 10 E. 18th St. (489-2312). 10/14 and 15 at 8. $6, $10.

BETH SOLL AND COMPANY—New York premiere of a full-length work, *Dances of Paradise and Everyday Life.* Ethnic Folk Arts Center, 179 Varick St. (924-0077). 10/15, 16 at 8. $5.

THUNDERBIRD AMERICAN INDIAN DANCERS—Columbus Day American Heritage concert with traditional songs and dances of the Iroquois, Sioux, Winnebago, and Hopi. YWCA, 610 Lexington Ave. (755-4500). 10/10 at 7:30. $4 (refreshments).

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OTHER EVENTS

Happenings

APPLE POLISHING—With those summer days spent on the beach behind us, New Yorkers become more home-oriented for the fall. And what better time to spruce up the place a bit? The Big Apple Fix-up can give us a few tips on getting around those remodeling and renovating problems city-dwellers face. Specialists will be on hand to give advice to the 25,000 New Yorkers expected to attend the three-day event (10/14 through 16; 1 to 9 p.m., noon to 9, and 11 a.m.-8 p.m.), at the Armory, Park Avenue and 67th St. (566-6468). Admission is $3.

BLOOMIN' NEW YORK—Let it not be said that the Metropolis is but concrete and steel; flower and plant shows are coming up all over the city. The Garden Club of America is presenting its fifth annual flower show at the Citicorp Atrium, 54th St. and Lexington Ave., 10 a.m. to 10 p.m., 10/11 through 10/14. Admission is free. An autumn display of fruits and vegetables, chrysanthemums and ornamental grasses will be featured at the New York Botanical Garden in the Bronx, through October. Admission is $2.50 for adults, 75¢ for children. Call 220-8700 for directions, and information about more goings-on at the garden... The Brooklyn Botanic Garden (1000 Washington Ave.) has put together a number of classes for in-door and out-door gardeners alike, covering topics from flowering houseplants to landscape design to orchids for beginners. But call soon (622-4433) because pre-registration is required. Nature enthusiasts can also flock to "Touch of Autumn," an Environmental Fair, at the Children's Farm inside Prospect Park's Willink entrance (by Empire Blvd. and Flatbush Ave.). Rangers will give tours of the Park's trees, lake, wildlife, and such. 10/15, 10/16, 10 a.m.- 3p.m.

AUCTIONS—Original art commissioned for stamps will be up for bids by E.F. Higgins III. The pieces are on view 11 a.m. to 7 p.m. at A's, 330 Broome St., until the show, or 10/15 at 7:30. Call 477-7331 for more information... The Salmagundi Club's final auction of its series of auctions will be held 10/14, 8 p.m. at the Salmagundi Club, 47 Fifth Ave. Paintings in all media by the club members will be on sale. (850-2644).

TALKS, TALKS, TALKS—Foreign affairs, past and present, are an important topic of discussion this week. "Enduring Challenges to American Foreign Policy," a three-part lecture series at the 92nd St. Y, leads the billing. The program opens 10/11 at 8 p.m. with Zbigniew Brzezinski on "Foreign Policy Dilemmas of the 1980s." McGeorge Bundy and Frank Church are scheduled speakers for November. Tickets are $8 each or $21 for the series (427-4410)... Also at the Y, noted author and Holocaust historian Elie Wiesel continues his lecture series with "In the Talmud: Rabbi Ishmael Ben Elisha, The Martyr." (10/13) Tickets are $9..."The Wandering People" from Syria to the Sinai in 1800 B.C. will be discussed at Discover, 178 Bennet, near W. 189th St. (923-5757) Admission is $2... "The Jewish Councils in Nazi-Dominated Europe" will be discussed 10/12 by Professor Randolph Braham at the CUNY Graduate Center, 33 W. 42nd St., at 6:15 (790-4517). Admission is free.

AND CLOSER TO HOME—The British evacuation of New York and professions in early New York are the themes of two lecture series under way at the Fraunces Tavern Museum, 54 Pearl St. (425-1778). "Britannia in Distress: Caricatures on the Loss of her American Colonies" will be discussed 11/10, 12:30 p.m., by Wendy Shadwell of the New York Historical Society. Law and lawyers in Colonial New York will be discussed by Douglas Greenberg of Princeton University on 11/15. Admission is $2.

ABOUT ART—The development of expressionism as one of the major forms of twentieth century art is the topic of a three-day series of forums, 10/12 through 14, 7 to 10 p.m., in the Tishman Auditorium of NYU's Law School, 40 Washington Square South (589-3481). A number of noted artists will speak at the forums, which are free to the public... "The Arts of Television" a nine-part series of seminars on the relationship between television and art, will be hosted by the Museum of Broadcasting, 1 East 53rd St. (752-4690). The series commences with Les Brown of *Channels* Magazine on "The Lay of the Land." *Admission is $3 per lecture or $20 for the* series... Sculptor Rafael Ferrer will talk about "Divagations" 10/12, 8 p.m. at the New Museum, 583 Broadway (219-1222). Admission is $3.50... The Whitney Museum, Madison Ave. at 75th St. (570-3652) is offering its "Seminars With Artists," a course of ten two-hour seminars with artists and art critics, 3 to 5 p.m. on Tuesdays. The program runs 10/11 through 12/15, and costs $150... Discuss the music with the musicians in the Avery Fisher Hall's Pre-Philharmonic Concert Series, 11 a.m.-12:15 p.m., twice monthly through 5/25. Rachael Worby is featured on 10/14. Tickets are $5 (876-1279).

POETRY READINGS—Galway Kinnel, winner of the 1983 American Book Award and Pulitzer Prize for poetry, will read at the 92nd St. Y 10/10 at 8 p.m. Tickets are $8 (427-4410)... An open poetry reading on 10/10 at 8 p.m. will kick off a series of poetry readings with the Saint Marks Poetry Project, Second Ave. and 10th St. Readings will be held Mondays, and Wednesdays at 8. Pay-what- you-wish.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

Tours

IMMIGRATION: ELLIS ISLAND—92nd Street Y tour, lecture, and slide show. Phone 427-6000, ext. 179, for meeting place and to pre-register; 10/16; $7.

MANHATTAN'S GOLD COAST, mansions and landmark districts. Municipal Art Society Discover New York tour (935-3960), 10/15, 10/16 at 2; meet at NYU Institute of Fine Arts, Fifth Ave. and 78th St. $8.

SOHO AND TRIBECA—See cast-iron-front buildings with Friends of Cast Iron Architecture (369-6004). 10/16 at 2, meet in park at Chambers St. and Broadway; $2.50.

CENTRAL PARK BIRD WALKS, with American Museum of Natural History (874-1300). 10/11, 7 a.m.-9; 10/13, 9 a.m.-11. Meet CPW and 77th St. $4.

GREENWICH VILLAGE, "A Personality of its Own," a New York Walk-About (582-8083 weekdays; 914-834-5388 weekends, evenings). 10/16 at 11 a.m. or 2 p.m., meet SE corner of Waverly Place and Sixth Ave. $4.

PROSPECT PARK, a bird-and-beasties watch. With Prospect Park Environmental Center (636-1900). 10/15 at 8:30 a.m., meet at Grand Army Plaza, opposite the Public Library. $1.

ALLEY POND ENVIRONMENTAL CENTER, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 10/16 at 1, a wetland walk with Barbara Nieter, on Art in nature. $1.

UPPER BROADWAY, "Clerics and Scholars." Walk with the Museum of the City of New York (534-1672). 10/16 at 1:30, meet on the steps at Cathedral of St. John the Divine, 112th St. and Amsterdam Ave. $5.

BROOKLYN BRIDGE/BROOKLYN HEIGHTS—Brownstones, views. 10/16 at 2, meet on steps of Pace Univ., across from City Hall. Holidays in New York (765-2515). $5.

HARLEM GOURMET BIKE TOUR, with the Hungry Pedalars. Strivers Row, the Morris-Jumel Mansion, and Sugar Hill. 10/15; call 473-6829 for meeting place. $5, but take more for lunch at a local restaurant.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). Meanwhile: 10/15, 10 a.m.-2, beginners' birding at Jamaica Bay; free (474-0613, to reserve). 10/15 at 1, tour the Lower East Side. Meet on S.E. corner of Prince St. and Broadway. Call 204-1112; $3.

MAGICAL PLANT WALKS, with Madeline Greene. Learn how to find and use wild plants, on weekend day trips. 10/15, New Jersey. $15. Phone 777-5658 for meeting place and time.

SOUTH STREET SEAPORT MUSEUM, tours of ships and buildings. Every hour on the hour, daily from 10 a.m.; last tours at 5. $5, children $3; includes both ships and restored buildings. Also daily schedule of events and programs. Tickets, information at admission center, Fulton and Water Sts. (669-9400).

URBAN PARK RANGERS, tours and workshops. All free, unless noted. In the Bronx: 10/15 at 1, meet at Crotona Park boathouse, off Crotona Park East between Charlotte St. and Suburban Place (589-0096), for a workshop on solid waste management and turning trash into art. Reserve ahead. 10/16 at 1, meet at Riverdale Ave and 262nd St. (548-7070), to learn about the past, present, and future of the Hudson River. In Brooklyn (856-4210): See Happenings. In Manhattan (397-3097): 10/11 at 7 a.m., a look at Central Park's design—on horsback (advanced riders only). Meet at Claremont Stables, 175 W. 89th St. (charge for horse rental). 10/15 at 1, meet at the 110th St. Boathouse to learn about the history of Central Park's north end. 10/16 at 1, meet at the south entrance of the Zoo to explore the design of the new Central Park Zoo... In Queens (699-6722) 10/14, 10/15, 10 a.m. to 3 p.m. See the beach ecology exhibit at Far Rockaway's O'Donahue Park at Beach 17th St.

WILD-FOOD WALKS, with "Wildman" Steven A. Brill. Find foods growing all over city parks, trees, etc., and take home what you find. 10/10, Bear Mountain. 10/15, Van Cortlandt Park, Brooklyn. 10/16, Alley Pond Marsh, Queens. (291-6825 for meeting places.) $15.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes. Meanwhile: 10/15 at 2, Greenwich Village. Meet at Washington Sq. arch. (876-6688, eves.) $1.

REGULARLY SCHEDULED TOURS—Greenwich Village, every day at 11 and 2, for two hours; reservations only (226-1426); $5, under 16 $3.50... Once Around the Park, Bryant Park that is. Thurs. at 12:30, from the flower market, SE corner of Sixth Ave. and 42nd St. Free... Brooklyn Bridge and the Anchorage, Mon. and Fri. at 6, thru 10/10. Starts at City Hall Park; $4 (636-1920)... Wave Hill, 249th St. and Independence Ave. (549-2055), Riverdale; walks in the greenhouse and gardens; Sun. at 2:15. Free.

COUNTRY CYCLING—One-day trips outside the city, with transportation provided to starting point for you and your bike. 10/15, Central Westchester. 10/16, New Jersey horse farms; or call for weekend schedules: Country Cycling Tours, 167 W. 83rd St. (874-5151).

Sports

FOOTBALL—New York Giants, at Giants Stadium, E. Rutherford, N.J. (201-935-8222). $11, $14, if available. Next home game, 10/30 at 1, vs. Dallas... **New York Jets,** at Shea Stadium, Flushing (421-6600). $13-$14. 10/16 at 1, vs. Miami.

HOCKEY—N.Y. Rangers, Madison Square Garden (563-8036), $7-$18. 10/10 at 7:30, vs. Los Angeles. 10/13 at 7:30, vs. Washington. 10/16 at 7:30, vs. Philadelphia... **N.Y. Islanders,** Nassau Coliseum, Uniondale, L.I. (516-794-4100), $14-$22. First home game 10/11 at 7:05, vs. Los Angeles. 10/15 at 7:05, vs. Philadelphia.

BOXING—Three 10-round pro bouts. Felt Forum, Madison Square Garden (564-4400), 10/14 at 7:30. $10, $15.

ALL-AMERICAN TAEKWONDO CHAMPIONSHIPS—Korean martial arts and self defense. Felt Forum, Madison Square Garden (564-4400), 10/15, 8 a.m.-8 p.m. $7-$20.

Children

TOTO AND THE WIZARD OF WALL ST.—A rock musical, at Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $4, adults $5.

AESOP'S FABLES, including "The Town Mouse and the Country Mouse," songs and games. Rainbow Puppet Works, Washington Square Church, 133 W. 4th St. (254-9523), 10/15 at 2:30. $2.75.

ASIA SOCIETY—Family Program, 10/15 at 2:30. Classical Balinese dance, by Suarni and Suarti. Demonstration of makeup and costumes, and a Balinese ceremony. 725 Park Ave. at 70th St. (288-6400, ext. 286). $5, adults $7.

THE SIGNIFYING MONKEY, a comedy by Masque Griot company. 10/14 at 10; Harlem YMCA, 135th St. and Seventh Ave. (281-4100). Sat. and Sun. at 2. $2.50.

JOANNA FEATHERSTONE, artist-actress, in a family program of music, poetry, rhythm, and movement. Cooper-Hewitt Museum, 2 E. 91st St. (860-6868), 10/16 at noon. $3.

THE SORCERER'S APPRENTICE—The Puppetworks, Inc., in a "wild farce," to Dukas's music, with hand-carved puppets. Old First Church, 729 Carroll St., Brooklyn (638-5725). Sun. at 1. $3.50. Reservations a must.

MICHAEL TAUBENSLAG PRODUCTIONS—Jan Hus Playhouse, 351 E. 74th St. (772-9180). 10/16 at 1 and 2:30, "Pinocchio." $3.50.

A MYSTERIOUS LIGHT, a comic fantasy. No Smoking Playhouse, 354 W. 45th St. (279-4200). Thru 10/19, every Mon., Tues., Wed. at 1. $2.50.

WOLF TALES—The life-size Poko Puppets in "Peter and the Wolf," "Three Little Pigs," and "Little Red Riding Hood." 10/10 at 1, at Brooklyn College Whitman Theater; $5 (462-3525).

THE WONDERFUL WORLD OF OZ—An exhibition of works by artist L. Frank Baum and his successors. Some are for sale. At Books of Wonder, 464 Hudson St. at Barrow St. (989-3270). 10/10-31, Mon.-Thurs. 11-7; Fri. and Sat. noon-9; Sun. noon-6.

BUILD ME A BRIDGE, A new musical. Penny Bridge Players. Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn (596-2677). 10/11-14, 10/17-21 at 10:30 a.m. and 1 p.m. 10/15-16 at 1:30. $3.50.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. Sat. at 11 a.m. Free. 10/15, Steve Sundheim, magician.

EEYORE'S BOOKS FOR CHILDREN—Free story hours: Sun. at 11 a.m., 2252 Broadway at 81st St. (362-0634), and Sun. at 12:30, 1066 Madison Ave. at 81st St. (988-3404). 10/15 at 10:30, East Side, an exercise workshop for toddlers, by Hope Bishop.

PUBLIC LIBRARY—Yorkville branch, 222 E. 79th St. (744-5824): Pre-school picture-book hours Wed. at 4, ages 3-4; Tues. at 4, ages 5-7. Films Thurs. at 4, ages 3-8.

THE ALICE-IN-WONDERLAND GAME, a musical by On Stage, Children!, with audience participation. Hartley House Theater, 413 W. 46th St. (787-1073). Sat. at 1 and 3:30, thru 11/12. $3, adults $4.

PUPPET PLAYHOUSE—Fireboat House Environmental Center, 90th St. on the East River (879-3316). Sat. at 11 a.m. and 1. $2.50. 10/15, "Touch the Air," with Susi Sugar and Tom Singer.

LITTLE PEOPLE'S THEATRE COMPANY—"Little Red Riding Hood" at 1:30; "Sleeping Beauty" at 3. Sat. and Sun. thru 11/20. Courtyard Playhouse, 39 Grove St., near Sheridan Square (765-9540). $3.50.

THE JUGGLER OF NOTRE DAME—Shadow Puppet Theatre, with the Puppet-Folk Theater Co., Ltd. Mini-operetta with puppets of stained glass. Sat. and Sun. at 2 and 4. Thru 10/30. Hudson St. Playhouse, 53 Hudson St., three blocks north of Chambers St. (966-7002). $2.50; adults $4.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," Sat. and Sun. at 1. "The Snow White Show," a musical, Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

CENTRAL PARK LEARNING CENTER—Exhibits on weather, geology, etc. Belvedere Castle, 79th St. south of the Great Lawn. Open 11-5 Tues.-Sun., except Fri. 1-5. 10/15 at 11 a.m., "Magic Dragons of Belvedere," a creative workshop with Carol Octeau; free, but must pre register (772-0210). 10/16 at 2, "Royal Enthrallments," with storyteller Marcia Love; free.

CHILDREN'S "NIGHTCLUBS"—The Early Show, entertainment by children 6-16. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, 2-drink minimum... **Youngstars,** featuring players from Broadway, TV, commercials. At Something Different, 1488 First Ave. (570-6666). Sat. at 7, Sun. at 5:30. $4 min. $2 cover.

AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun., 10-5:45; Wed., Fri., Sat., 10 a.m.-9 p.m. $3 suggested for adults, children $1.50. Discovery Room, with touchable specimens in natural science and anthropology; open Sat., Sun. noon-4:30. Natural Science Center: plants, animals, rocks; open Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. Weekdays $2, weekends $3; adults, $1 and $2. Special exhibit: Children's Hands in Harlem, paintings by schoolchildren. Sat. at 11:30 a.m., mime workshops; Sat. at 1, origami; Sat. at 4, animal feeding. 10/15,16 at 3: "Fossil Fantasy," a parent-child workshop; signing for the hearing-impaired.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3 and 4... 10/15 at 1:30, "Color and Discovery," with author Muriel Silberstein-Stoifer. 10/16 at 1:30, "The Children's Choice," with author-illustrator Tomie de Paola.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun. noon-5. 50 cents, adults $1. Special exhibit: "Soundtracks," on sound and music, environment, participation, and education. 10/10, open noon-5; all day, workshops on making musical instruments from recycled materials. 10/15 at 1:30, "Musical Contraptions," workshop with Ken Koga. 10/16 at 1:30, a Popcorn Concert, with the Encore Chamber Players; $1.50, adults $2. Free with Museum admission.

QUEENS MUSEUM, N.Y.C. Building, Flushing Meadow-Corona Park (592-2405). Drop-in workshops for the family, Sun. at 1:30 and 3. 10/16, the abstract collage; modern art from the Metropolitan. Free with Museum admission.

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KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 10/14, 15, The Jaki Byard Trio with Richard Allen and Ralph Hamperian. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 10/10, The Toshiko Akiyoshi/Lew Tabackin Big Band. 10/11-16, Joe Williams. 10/17, Dona Carter; Craig Purpure. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 10/10, The Itals; Roots Radics. 10/12, Jonathan Richman and the Modern Lovers. 10/13, 14, Pieces of a Dream; Tania Maria. 10/15-17, Nils Lofgren. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 10/10-15, Ray Bryant and Jimmy Rowser. Music from 9:45. AE, CB, DC.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, V.

THE COOKERY—University Pl., at 8th St., 674-4450. Thru 10/29, pianist Joe Turner, Mon.-Sat. at 9 and 11:15. Pianist-singer Robert Warren, Sun. at 9 & 11. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 10/12, Father Charlie Coen. 10/13, Eric Thompson and Susie Rothfield. 10/15, The Andy Statman Klezmer Orchestra. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 10/10, 17, Ed Polcer's Quintet. 10/11, 18, Red Balaban and his Other Cats. 10/12-15, Balaban and Cats. 10/16, Danny D'Imperio and the Metropolitan Bopera House. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 10/11-16, Arthur Prysock, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 10/10, Lynn Samuels. 10/11, Elliot Sallow; D.A. Jones. 10/14, Mary McCaslin and Jim Ringer. 10/15, Robin Williamson. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 10/10-13, Cedar Walton with Ron Carter. 10/14, 15, Carmen Lundy. 10/16, 17, Ron Mathews. 10/18-20, John Hicks Trio. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Baba Motta Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Matt McErlean Trio with Alicia Sherman. Sun., 5-10, Baba Motta. Mon.-Fri., 5-10, Loumell Morgan. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., Judd Waldin Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 10/11-15, pianist Hilton Ruiz with Major Holley on bass. Sun.-Mon., Junior Mance with Marty Rivera. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 10/11, 12, Paul Motian Band. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 10/15, "Piano Play-Offs II" with Albert Dailey and Don Shirley, Tues.-Sat. at 9:15 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Alan Russel Big Band and the Hi Tones. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Dixieland Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 10/10-17. 10/10-13, Graham Parker. No credit cards.

ROD GILBERT CAFÉ DES SPORTS—1319 Third Ave., bet. 75th & 76th Sts., 879-1001. Mon., singer Jane Conboy. Tues., Country Western with Soozie Tyrell. Wed., David Keyes Trio. Thurs., Julie Farbolin. Fri., Kenny Brawner Duo. AE, CB, DC, MC, V.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 10/10, 17, Gil Evans Orchestra. 10/11, Rock Wilk. 10/12, Keith Loving. 10/13, Contempo Vibrato with Steve Satton. 10/14, 15, Charles Earland featuring Sheryl Kendrick. 10/16, Betty Barney & Trio. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 10/11, Maura Ellyn. 10/12, 13, Genevieve Waite. 10/14, Kitty Bruce; Al Carmines. 10/15, Joy and the Atomics; Mixx. 10/16, Ethyl Eichelberger; Carmen & Keller. 10/18, Burke & Douglas. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 10/10, Abdullah Ibrahim (Dollar Brand) with Carlos Ward. 10/11-15, Arthur Blythe. 10/16, 17, Sathima Bea Benjamin. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 10/11-15, Jenifer Lewis sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. Every Sun. at 8, Vince Giordano and his Band for dining & dancing. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Shows at 9 & 11. 10/10, Silly Wizard. 10/14, 15, Betty Carter. **Terrace:** 10/11-16, singer pianist Bob Dorough with Bill Takas on bass. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. Every Mon., Mel Lewis and the Jazz Orchestra. 10/11-16, George Coleman Quartet. 10/18-23, Jon Faddis Quintet. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 10/11-16, Buddy DeFranco, Albert Dailey. AE, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 10/10, Lee Konitz-Dick Katz Quartet. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 10/10-15, pianist Jim Roberts with Brian Torff on bass. Every Sun., pianist John Bunch with Phil Flanigan on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 10/10, New York City Swing Band; R & B Cadets. 10/11, 12, John Mayall and Canned Heat. 10/13, Badfinger with Tony Kay. 10/14, 15, Peach Fish Pie; Blackwater. 10/16, Kinky Friedman. 10/17, Bonnie Koloc; Big Twist and the Mellow Fellows. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 10/11-16, comedienne Sandra Bernhard. Shows Tues.-Sun. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 10/13-27, comedian George Kirby, Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. 9:30, talent showcase with m/c Hiram Kasten AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:30. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed. comedian Terry Day with magician Joe Devlin. Thurs., magician Mike Gallo with Terry Day. Fri., magician Slydini and comedian Bernie Travis. Sat., magician Imam with Bernie Travis. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate european nightclub with dancing, Tues.-Sat. from 10 p.m.-4 a.m. (membership or restaurant patrons). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 10/15, Glen Covington Trio alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

LE ONDE—160 E. 48th St., 752-0200. Split-level supper club. Pianist-composer Irving Fields with Earl Manning on bass, Mon.-Fri. from 7:30, Sat. from 8. AE, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. 10/10, Cries, The Drongos, Richard X. Heyman. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 10/11, Jorge Andre. 10/12, Dom Salvador. 10/13, Adesanya Adeyeye. 10/14, Pe de Boi'. 10/15, 22, Loremil Machado & Sarava Bahia Band. 10/16, 23, Angela Santos & Sweet Sands of Rio. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE, CB, DC, MC, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Continental restaurant. **Theater/Cabaret Room:** Blossom Dearie sings Wed.-Sat. from 6:30. 10/11-22, Della LaRene Flack accompanied by Olatunji, Tues.-Thurs. at 9, Fri. & Sat. at 9 & 10:30. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *C'Est Si Bon* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. Jimmy Lloyd sings every Thurs.-Sat. at 10. Thru 10/22, comedienne/singer Pudgy, Wed.-Sat. at 9, with an extra show Fri. and Sat. at 11:30. AE, MC, V.

O'NEAL'S 43RD STREET—147 W. 43rd St., 382-1613. **Upstairs:** Comedy revue, *Serious Bizness,* featuring David Babcock, Jill Larson, Don Perman and Nealla Spano, Tues.-Sat. at 8, Fri. & Sat. at 10:30. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini. 10/11 at 11, The Twentieth Century Ltd. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. 10/12, 13, *Wanted—Dead or Alive,* produced by Lee Reynolds. Shows 8:30 & 11. AE, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Gotta Dance,* a new musical revue directed and choreographed by Tony Tanner. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 10/23, Panama Francis and His "Savoy Sultans" play for dancing (exc. Mon.). AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *That's Entertainment II,* a musical revue, Fri. at 11:30, Sat. at 10:30 & 12:30. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Thru 10/22, Steve Ross sings Gershwin, every Wed.-Sat. from 9:30, Sun. from 5. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Richard Currier plays *New York As It Was Again. . . Is Again*— Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. From 10/11, Bobby Short returns, Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5-11. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by Steve Donovan. **Sybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's:** Pianist Ruth Andrews Wed.-Sun. with Steve Donovan alternating Mon. & Tues. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** Pianist Kevin Olson, Tues.-Fri. 5:30-7:30. Dottie Stalworth and Fred Hunter play Mon.-Sat. 9:30-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Sat. 6-11. **Oak Room:** Pianist Mary Pollard Mon.-Fri. 5:30-9:30. John Morris takes over Tues.-Sat. from 9:30-1:30. AE, CB, DC, MC, V.

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NIGHTLIFE

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Thru 11/26, *Paradise on Ice* (ice revue), Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Pianist Ed Goldman plays Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** Thru 11/5, *Hooray for Hollywood!* (a non-stop musical revue) Mon.-Tues. at 9, Wed.-Sat. at 9 & 11. **Astor's:** Pianist Tommy Futado, Mon.-Sat. 5-8. Thru 11/26, The Mike Cerrati Trio, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.-Sat., 8-1 a.m. Judith Keithly Trio play Sun. & Mon. **The Hideaway:** Singer-pianist George Feyer, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

Piano Rooms

ANDREW WILLIAM—1340 First Ave., at 72nd St., 570-0060. Restaurant/piano bar with Bobbie Miller playing Tues. & Wed. from 7 p.m. Steve Glantz takes over Thurs.-Sat. AE, CB, DC, V.

BROADWAY JOE—315 W. 46th St., 246-6513. Mon.-Thurs., singer-pianist Anne Phillips. Fri. & Sat., pianist Jimmy Lyon. Sun., Savannah Sheiks. AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Pianist Rafael Landerstoy plays nightly from 7:30-11:30. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Jazz pianist Ellis Larkins, Mon-Sat. 8-midnight. AE, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **The Backroom:** Cabaret/piano bar. 10/10, 17, Kathryn McAteer. 10/11, 18, Cheryl Lodge; Justin Ross. 10/12, Vie Tabaac; Justin Ross. 10/13-16, *I've Still Got This Song!* a musical revue by Richard Burke. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 10/10, Bradshaw Smith; The Sagers. 10/11, Deb Arters; John Epperson. 10/12, B.O.B.; Sue Rene Bernstein. 10/13, Patricia Granan; Third Party. 10/14, Street the Beat. 10/15, Kate Kane; Kate Lyn Reiter. *No credit cards.*

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Don Tabor in the lounge, Tues.-Wed. from 7. Pianist-singer Arlene Terry plays Thurs.-Sat. from 7. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Both playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

OLIVER'S—141 E. 57th St., 753-1980. **Upstairs:** Connie and Jeff, song and piano team perform Tues.-Sun. from 9 p.m.-1 a.m. Mon at 9, *Broadway Tomorrow*, hosted by Eyse Curtis. AE, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., David Haworth at the piano. Thurs., Bobbi Miller. Fri., Pat Kirby. Sat., Richard Kaplan. Music from 8:30. AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Tues.-Fri., pianist-singer Karen Edwards. Sat.-Mon., Bill Zafetno. Music from 6 to closing. **Upstairs:** *Corkscrews*, a musical revue featuring Miriam Fond, Arthur Siegel and Tony Lang. Shows Wed.-Fri. at 11, Sat. 9 & 11. AE, DC, MC, V.

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RADIO HIGHLIGHTS

Wed., Oct. 12

2:06/WQXR-AM/FM—Telemann: Cto for 3 Trumpets and Orch in D (André, Lagorce, Mas).

3:00/WNCN—Stravinsky: Sym in 3 Movements (Dallas Sym Orch/Mata).

4:00/WNCN—Bloch: Schelomo (Starker, Israel Phil/Mehta).

5:06/WQXR-AM/FM—Gounod: Waltzes from Faust (Rotterdam Phil Orch/Zinman).

6:00/WNCN—Handel: Cto Grosso in g, Op. 6, #6 (English Concert/Pinnock).

6:30/WNYC—Segovia: Friends of Note.

7:00/WNCN—Vaughan Williams: On Wenlock Edge (English/Measham).

7:30/WNYC—Copland: El Salon Mexico (Copland).

8:00/WNYC—Mozart: Sonatas (Bilson, Luca).

8:06/WQXR-AM/FM—Mozart: Piano Cto #21 in C (Brendel/Marriner).

10:00/WNCN—G.Gabrieli: Sacrae Symphoniae (New London Consort/Pickett).

11:00/WNCN—Janácek: Romance for Violin in E (Suk).

WNYC—Busoni: Violin Sonata #2 in e (Rostal).

Thurs., Oct. 13

2:06/WQXR-AM/FM—Schubert: Sym #2 in B-Flat (Berlin Phil Orch/Böhm).

3:00/WNCN—Bartók: Qt #1, Op. 7 (Juilliard Qt).

5:00/WNCN—Schubert: Fantasia for Piano and Violin in C, Op. 159 (G. & E. Kremer).

5:06/WQXR-AM/FM—Donizetti: Sonata (Larrieu, Mildonian).

6:00/WNCN—Tchaikovsky: Sym #1 in g, Op. 13 "Winter Dreams"(Amsterdam Concertgebouw Orch/Haitink).

6:30/WNYC—Segovia: The Teacher.

7:00/WNCN—Borodin: Sym #1 in E-Flat (Nat'l Phil Orch/Tjeknavorian).

8:00/WNCN—Handel: Alcina: Ballet Music (Academy of St. Martin/Marriner).

WNYC—Brahms: Sym #2 in D, Op. 73 (Berlin Phil Orch/Golowtschin).

8:06/WQXR-AM/FM—Saint-Saëns: Sym #3 in c (Murray, Philadelphia Orch/Ormandy).

10:00/WNCN—Mozart: Sym #39 in E-Flat avarian Radio Sym rch/Kubelik).

1:00/WNCN—anácek: Qt #2 abrieli String Qt).

WNYC—Haydn: String Qt in B-Flat, Op. 76, #3 (Prague City).

Fri., Oct. 14

2:06/WQXR-AM/FM—Tchaikovsky: Violin Cto in D, Op. 35 (Accardo/Davis).

3:00/WNCN—Boccherini: Cto for Cello in B-Flat (P. Fournier/Baumgartner).

4:00/WNCN—Stravinsky: Firebird Suite (USSR State Academic Orch/Kitaenko).

5:00/WNCN—Dvorák: Sym #7 in d, Op. 70 (Philharmonia Orch/A.Davis).

6:30/WNYC—Segovia: The Bach Chaconne.

7:00/WNCN—Schubert: Fantasia in C, Op. 15 "Wanderer" (Graffman).

7:06/WQXR-AM/FM—Tartini: Trumpet Cto in D (Andre/Marriner).

7:30/WNYC—Leoni: L'Oracolo (Sutherland, Gobb/Bonynge).

8:06/WQXR-AM/FM—Bartók: Cto for Orch (Chicago Sym Orch/Solti).

9:06/WQXR-AM/FM—Beethoven: Piano Cto #5 in E-Flat (Istomin/Ormandy).

11:00/WNCN—Beethoven: Sonata for Piano #23 in f, Op. 57 "Appassionata" (Ax).

WNYC—Vimal: "Aquarhythmies".

Sat., Oct. 15

10:06 a.m./WQXR-AM/FM—Holst: Uranus, the Magician from The Planets (Boston Sym Orch/Steinberg).

11:00 a.m./WNCN—Mozart: Cto for Piano #12 in A (Joselson/Joselson).

WNYC—Milhaud: La Creation du Monde (Bernstein).

12:00/WNYC—Rachmaninoff: Sym #2 in e (Gibson).

1:00/WNCN—Mozart: Sonata for 2 Pianos in D (Ránki, Kocsis).

2:06/WQXR-AM/FM—Gilbert and Sullivan: Patience (Sansom, Knight, D'Oyly Carte Opera Chorus and Orch/Godfrey).

3:00/WNCN—Hoffmeister: Cto for Violin in D (Arad/Peters).

4:06/WQXR-AM/FM—Chausson: Cto in D, Op. 21 (Janowski, Penneys).

5:00/WNCN—Shostakovich: Sym #6 in b, Op. 54 (London Sym Orch/Previn).

6:00/WNCN—Poulenc: Model Animals (Paris Conservatory Orch/Prêtre).

WNYC—A Prairie Home Companion.

7:00/WNCN—Brahms: Lieder (Seefried, Werba).

8:00/WNCN—Janácek: Taras Bulba (Toronto Sym Orch/A. Davis).

WNYC—New Music America Festival. Live broadcast.

9:00/WKCR—Opera Topics: Maestro Erich Leinsdorf.

WNCN—Verdi: La Forza del Destino (Ligabue, Cappuccilli, Bergonzi/Previtali).

9:06/WQXR-AM/FM—Brahms: Sym #1 (Johannesen/Tennstedt).

Sun., Oct. 16

10:06 a.m./WQXR-AM/FM—Bizet: Sym in C (French Nat'l Radio-TV Orch/Martinon).

11:00 a.m./WNCN—Mozart: Sym #25 in g (New Phil Orch/Muti).

WNYC—Barrios-Mangore: Danza Paraguaya (Fisk).

12:00/WNCN—Mozart: Piano Trio in B-Flat (Beaux Arts Trio).

WNYC—Beethoven: String Qt, Op. 132 (Emerson String Qt).

1:00/WNCN—Wagner: Tristan und Isolde: Prelude and Liebestod (Chicago Sym Orch/Levine).

3:00/WNCN—Dvorák: Water Goblin, Op. 107 (Czech Phil Orch/Neumann).

WNYC—Behrman: On the Other Ocean.

3:06/WQXR-AM/FM—Haydn: Sym #88 in G (Dohnanyi).

4:00/WNCN—Arensky: Variations on a Theme by Tchaikovsky, Op. 35a (Chamber Sym of Philadelphia/Brusilow).

5:00/WNCN—Hanson: Cto for Piano, Op. 36 (Mouledous/Hanson).

6:00/WNCN—Veracini: Sonata for Violin and Continuo in b, Op. 1, #3 (Grumiaux/Hajdu).

7:00/WNCN—Lortzing: Zar und Zimmermann, highlights (Gueden, Wächter, Kmentt/Ronnefeld).

8:00/WNCN—Hindemith: Sym in E-Flat (N.Y. Phil Orch/Bernstein).

WNYC—Haydn: Qt for 2 Violins, Viola and Cello in B-Flat, Op. #4 (Orlando String Qt).

8:06/WQXR-AM/FM—Mozart: The Abduction from the Seraglio (Auger, Grist/Boehm).

10:00/WNCN—Schubert: Qt #13 in a, Op. 29 (Juilliard Qt).

Mon., Oct. 17

2:06/WQXR-AM/FM—Mozart: Clarinet Cto in A (Stoltzman/Schneider).

3:00/WNCN—Liszt: Mephisto Waltz #1 (London Phil Orch/Boskovsky).

4:00/WNCN—C.P.E. Bach: Cto for 2 Keyboards in F (I. & R. Kuchler/Melkus).

5:00/WNCN—Janácek: Concertino for Piano and Chamber Orch (Somer, Caramoor Festival Orch/Rudel).

6:00/WNCN—Britten: Sinfonia da Requiem, Op. 20 (London Sym Orch/Previn).

6:30/WNYC—Segovia: The Instrument.

7:00/WNCN—Beethoven: Sonata for Piano #12 in A-Flat, Op. 26 (Gilels).

7:06/WQXR-AM/FM—Telemann: Cto #3 in A (Royal Opera House Orch/Downes).

8:00/WNYC—Sibelius: Sym #3 in C (Kamu).

8:06/WQXR-AM/FM—Vivaldi: The Four Seasons (Standage/Pinnock).

9:00/WNCN—Ravel: Qt in F (Weilerstein, Salaff, Arad, Katz).

9:06/WQXR-AM/FM—Mozart: Piano Cto #9 in E-Flat (Boston Sym Orch/Previn).

11:00/WNCN—Prokofiev: Sonata for Violin and Piano #1 in f, Op. 80 (Wilkomirska, Schein).

WNYC—Fauré: Violin Sonata in A (Harth, Loesser).

Tues., Oct. 18

2:06/WQXR-AM/FM—Mendelssohn: Sym #5 in d, Op. 107 "Reformation" (Philharmonia Orch/Muti).

3:00/WNCN—J.A.Benda: Sonata for Flute and Harpsichord #1 in G (Rampal, Veyron-Lacroix).

4:00/WNCN—Bartók: Cto for Orch (Chicago Sym Orch/Ozawa).

5:06/WQXR-AM/FM—Pachelbel: Canon (Phil Virtuosi of N.Y./Kapp).

6:00/WNCN—Galuppi: Cto a quattro #1 in g (Vienna Chamber Orch/Brunner).

6:30/WNYC—Segovia: The Recordings.

7:00/WNCN—New York Trumpet Ensemble. Live performance.

8:00/WNYC—Beethoven: Sym #1 (Minnesota Orch/Marriner).

8:06/WQXR-AM/FM—Beethoven: Sym #5 in c (Boston Sym Orch/Ozawa).

8:30/WNCN—Bruckner: Sym #8 in c (National Sym Orch/Leinsdorf). Live from the Kennedy Center.

11:00/WNCN—Beethoven: Serenade for Flute, Violin and Viola in D, Op. 25 (Hart, Wilson, Miller).

WNYC—Saint-Saëns: Fantasy for Violin and Harp (Ricci, Agostini).

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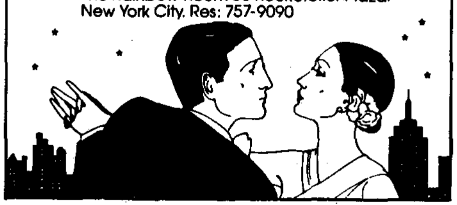

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Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today In New York
5 New Zoo Review
7 News
11 20-Minute Workout
H Thu/Incredible Book Escape
Fri/**Movie**: Glacier Fox
Mon/It's Hard To Be A Penguin
Tue/Sugar Ray's All-Stars
S Fri/Adventures of Marco Polo, Jr.
Mon/Stoned
Tue/Thunderbirds 2086

6:30
2 4 News
5 Popeye
9 Jimmy Swaggart
11 Tom & Jerry & Friends
H Wed/It's Hard To Be A Penguin
Tue/Incredible Book Escape

7:00
2 Morning News
4 Today
5 Woody Woodpecker
7 Good Morning America
9 700 Club
H Thu/The TIME of Our Lives
Mon/Hoober-Bloob Highway by Dr. Seuss
S Wed/**Movie**: Gray Lady Down
Mon/Irene Moves In

7:30
5 Bugs & Porky
11 Pink Panther
H Wed/Fraggle Rock
Fri/Flashback: Fire At the Cocoanut Grove
Mon/**Movie**: Dance of the Dwarfs
Tue/**Movie**: It Came From Hollywood
S Thu/**Movie**: MacArthur
Fri/**Movie**: Five Days One Summer
Mon/**Movie**: Gray Lady Down
Tue/Crown of Bogg

8:00
5 Woody Woodpecker
9 Civic Programming
11 Scooby Doo
H Wed/**Movie**: Paternity
S Tue/Hot Wheels

8:30
5 Flintstones
9 Straight Talk
11 Tom & Jerry
H Thu/Olivia Newton-John
Fri/**Movie**: It Came From Hollywood
S Tue/A Country Music Tribute To Kitty Wells

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
11 Great Space Coaster
H Mon/Flashback: The Great Plague
Tue/One Man's Fight
S Wed/Aerobicise

9:30
2 Jokers Wild
5 My Three Sons
9 News
11 Civic Programming
H Wed/Sugar Ray's All-Stars
S Wed/**Movie**: Home From the Hill
Fri,Mon/Aerobicise

10:00
2 $25,000 Pyramid
4 Diff'rent Strokes
5 Welcome Back Kotter
9 Romper Room
Civic Programming
H Wed/**Movie**: Five Days One Summer
Thu,Tue/**Movie**: A Cry For Love
Fri/**Movie**: My Favorite Year
Mon/Olivia Newton-John
S Thu/**Movie**: Dream Wife
Fri/**Movie**: Andy Hardy Comes Home
Mon/**Movie**: Chandler
Tue/**Movie**: Dream Wife
W Wed/**Movie**: Star Wars
Thu/**Movie**: The Eve of Saint Mark
Fri/Dionne Warwick
Mon/**Movie**: Five Fingers
Tue/**Movie**: The Last Two Weeks

10:30
2 Press Your Luck
4 Sale of the Century
5 All In the Family
7 Woman To Woman
11 Richard Simmons

11:00
2 Price Is Right
4 Wheel of Fortune
5 Breakaway
7 Benson
9 Bonanza
11 Rockford Files
W Fri/Best of Floyd

11:30
4 Dream House
7 Loving
H Fri/**Movie**: Five Days One Summer
Mon/**Movie**: Legend of the Wild

12 **NOON**
2 Wed-Fri,Mon/Tattletales
Tue/Lorne Greene's New Wilderness
4 Go
5 Midday
7 Family Feud
9 11 News
H Wed/Sitcom
Thu/**Movie**: Taps
Tue/Sugar Ray's All-Stars
S Wed/**Movie**: Murder Among Friends
Thu/**Movie**: The Sound of Murder
Fri/**Movie**: Jinxed!
Mon/**Movie**: Rich and Famous
Tue/**Movie**: The World According To Garp
W Wed,Thu,Mon,Tue/Public Affairs

12:30
2 Young and the Restless
4 Search For Tomorrow
7 Ryan's Hope
11 Wed/**Movie**: All Mine To Give (1956). Glynis Johns, Cameron Mitchell.
Thu/**Movie**: The Strange Love of Martha Ivers (1946). Barbara Stanwyck, Kirk Douglas.
Fri/**Movie**: Smile Jenny, You're Dead (1974). David Janssen, Andrea Marcovicci.
Mon/**Movie**: Demetrius and the Gladiators (1954). Victor Mature, Susan Hayward.
Tue/**Movie**: Up In Arms (1944). Danny Kaye, Dinah Shore.
H Wed/**Movie**: Harry's War
Tue/Sitcom

1:00
4 Days of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie**: Octa-Man (1971). Pier Angeli, Kerwin Mathews.
Thu/**Movie**: Night Caller From Outer Space (1965). John Saxon, Patricia Haines.
Fri/**Movie**: Rocketship X-M (1951). Lloyd Bridges, Osa Massen.
Mon/**Movie**: But I Don't Want To Get Married (1970). Herschel Bernardi, Shirley Jones.
Tue/**Movie**: The Man Who Had Power Over Women (1973). Rod Taylor, Carol White.
H Tue/Tell Me A Riddle
W Wed/Witch's Sister
Thu/**Movie**: Paternity
Fri/**Movie**: True Confessions
Mon/**Movie**: Halls of Montezuma
Tue/Time Loves A Hero

1:30
2 As the World Turns
H Fri/Flashback: Fire At the Cocoanut Grove
Mon/**Movie**: Five Days One Summer

2:00
4 Another World
5 News
7 One Life To Live
H Thu/**Movie**: Goin' South
S Wed,Fri,Mon/Aerobicise
W Tue/**Movie**: Lizzie

2:15
5 Popeye

2:30
2 Capitol
9 In Search Of
11 Magic Garden
H Wed/**Movie**: Tell Me a Riddle
Fri/**Movie**: Dance of the Dwarfs
Tue/**Movie**: It Came From Hollywood
S Wed/**Movie**: Gray Lady Down
Fri/**Movie**: Ball of Fire
Mon/**Movie**: The Cobweb
Tue/**Movie**: My Favorite Year
W Wed/**Movie**: And Now For Something Completely Different

3:00
2 Guiding Light
4 Fantasy
5 Inspector Gadget
7 General Hospital
9 Family
11 Tom & Jerry & Friends
W Thu/**Movie**: The Atomic Cafe
Fri/Everybody Rides the Carousel
Mon/Grendel, Grendel, Grendel

3:30
5 Woody Woodpecker & Bugs
11 Scooby Doo
H Mon/**Movie**: Dance of the Dwarfs
S Thu/**Movie**: Trail of the Pink Panther
W Tue/**Movie**: Prince of the City

4:00
2 Wed-Fri,Mon/Barnaby Jones
Tue/Tattletales
4 Love Connection
5 He-Man and the Masters of the Universe
7 Edge of Night
9 Wed/**Movie**: One Is A Lonely Number (1972). Trish Van Devere, Monte Markham.
Thu/**Movie**: Anonymous Venetian (1971). Tony Musante, Florinda Bolkan.
Fri/**Movie**: Sweet Revenge (1976). Stockard Channing, Sam Waterston.
Mon/**Movie**: Tony Rome (1967). Frank Sinatra, Jill St. John.
Tue/**Movie**: The Silencers (1966). Dean Martin, Stella Stevens.
11 Superfriends
13 Sesame Street (cc)
H Wed/Sugar Ray's All-Stars
Thu,Tue/Incredible Book Escape
Fri/**Movie**: Glacier Fox
W Wed/**Movie**: The World According To Garp

4:30
2 Tue/**Afternoon Playhouse**: Just Pals (1982). Byron Thames, Heather McAdam.
4 People's Court
5 What's Happening
7 Eyewitness Extra
11 Happy Days Again
H Wed/Fraggle Rock
S Wed/Sunshine's On the Way
Thu/Adventures of Marco Polo, Jr.
Fri/Hot Wheels
Mon/Thunderbirds 2086
Tue/**Movie**: Waltz Across Texas
W Thu/**Movie**: Full Moon High
Fri/**Movie**: Madame Rosa
Mon/**Movie**: The Pirate Movie

5:00
2 4 7 News
5 One Day At A Time
11 Little House On the Prairie
13 Mister Rogers
H Wed,Mon/It's Hard To Be A Penguin
Thu/Olivia Newton-John
Tue/Sugar Ray's All-Stars
S Fri/Robbers, Rooftops and Witches

5:30
2 Tue/News
5 WKRP in Cincinnati
13 Wed-Fri/Y.E.S. Inc. (cc)
Mon,Tue/3-2-1 Contact (cc)
H Fri/Fraggle Rock
Tue/Sitcom
S Wed/Animalympics

Evening, Oct. 12-14 and 17-18

Wed., Oct. 12

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 Woodwright's Shop
31 Brooklyn College Presents
H **Movie**: Five Days One Summer

6:30
5 Taxi
13 Nightly Business Report
21 Housewarming with Charlie Wing
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Rowan & Martin's Laugh-In
11 Fantasy Island
13 MacNeil/Lehrer Newshour
21 Doctor In the House
31 Infinity Factor
S Faerie Tale Theatre
W **Movie**: First Love

7:30
2 Muppets
4 Family Feud
5 All In the Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Y.E.S. Inc.

8:00
2 Whiz Kids
4 Real People
5 PM Magazine
7 **Baseball**: World Series Game #2
9 **Movie**: The Critical List (1978). Lloyd Bridges, Robert Wagner. Part 1. (See Thu., Oct. 13, 8 p.m.)
11 **Movie**: The 39 Steps (1935). Robert Donat, Madeleine Carroll. An innocent man gets caught up in spy-ring espionage in this Hitchcock classic.
13 Charlie Muffin (cc)
21 All Creatures Great and Small

31 **Movie:** College
H **Movie:** Jinxed!
N **Movie:** The Man Who Loved Women
S **Movie:** Waltz Across Texas

8:30
5 Carol Burnett

8:40
W Comedy Clips

9:00
2 **Movie:** Sunset Limousine (1983). Lainie Kazan, John Ritter, Susan Dey.
4 Facts of Life
5 Merv Griffin
21 Monty Python
31 Job Market Premier
W **Movie:** Star Wars

9:30
4 Family Ties
21 Fawlty Towers

10:00
4 **Special:** Candid Camera Now & Then
5 11 News
9 Nine On New Jersey
13 Raphael
21 Fall and Rise of Reginald Perrin
H **Movie:** Amityville II
N **Movie:** Veronika Voss
S **Movie:** Superchick

10:30
9 New Jersey People
11 News
21 Good Neighbors

11:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Barney Miller
13 Masterpiece Theatre: Pictures (cc)
21 Inside Business Today
W **Movie:** Naked Came the Stranger

11:30
2 Police Story
4 Tonight
5 Thicke of the Night
7 Nightline
9 Hawaii Five-O
11 Honeymooners
21 Latenight America

11:40
S **Movie:** The World According To Garp

11:50
H Sitcom

12 MIDNIGHT
7 **Movie:** Tender Is The Night (1952). Jennifer Jones, Jason Robards.
11 Sanford & Son
N **Movie:** Smash Palace

12:20
H **Movie:** The Sender

12:30
2 **Movie:** The Solitary Man (1979). Earl Holliman, Carrie Snodgress.
4 David Letterman
9 Outer Limits
11 Saturday Night
W **Movie:** The World According To Garp

1:00
5 Hogan's Heroes

1:30
4 9 11 News
5 Chico and the Man

2:00
2 News
5 **Movie:** Psychomania (1964). Lee Philips, Sheppard Strudwick. War hero turned painter seeks to solve murders he is suspected of.
9 Joe Franklin
11 Emergency!
H **Movie:** Venom
S **Movie:** True Confessions

2:30
4 More Real People

3:00
4 Mary Tyler Moore
9 Christian Children's Fund
11 **Movie:** C.C. and Company (1970). Ann-Margret, Joe Namath. Woman attempts to tame wild motorcyclist.
W **Movie:** The Best Years of Our Lives

3:30
4 Bob Newhart

3:35
H **Movie:** Jinxed!

3:50
S **Movie:** Superchick

4:00
4 Here's Lucy
9 Christian Children's Fund

4:30
4 News

5:00
7 Oceanus—The Marine Environment
11 Focus: New Jersey

5:20
H Sugar Ray's All-Stars

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
S **Movie:** Waltz Across Texas

Thu., Oct. 13

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 Computer Programme (cc)
31 Richard Reeves America
S **Movie:** The Sound of Murder

6:30
5 Taxi
13 Nightly Business Report
21 Whales That Wouldn't Die
31 News from City Hall
H **Movie:** The Time of Our Lives
W News

7:00
2 4 7 News
5 M*A*S*H
9 Rowan & Martin's Laugh-In
11 Fantasy Island
13 MacNeil/Lehrer Newshour
21 Doctor In the House
31 Infinity Factor
W **Movie:** Man On the Roof

7:30
2 Muppets
4 Family Feud
5 All In the Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Rebop

8:00
2 Magnum, P.I.
4 Gimme A Break
5 PM Magazine
7 Trauma Center (cc)
9 **Movie:** The Critical List (1978). Part 2 (See Wed., Oct 12, 8 p.m.).
11 **Movie:** Spellbound (1945). Ingrid Bergman, Gregory Peck. Oscar-winning Hitchcock tale of amnesiac accused of murder and the female psychiatrist who tries to help him.
13 Dinner At Julia's
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** The World According To Garp
N **Movie:** Bob Le Flambeur
S Gallagher

8:30
4 Mama's Family
5 Carol Burnett
13 Sneak Previews
21 Wild America II (cc)
31 Black Focus

8:40
W Richard Brown Reviews

9:00
2 Simon & Simon
4 We Got It Made
5 Merv Griffin
7 9 to 5
13 Inside Story Special: A House Divided
21 Sneak Previews
31 Ramblin'
S **Movie:** Trail of the Pink Panther
W **Movie:** The Atomic Cafe

9:30
4 Cheers
7 It's Not Easy
21 This Old House (cc)

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
9 Meet the Mayors
13 Jazz In America
21 Long Island Speak-Out
31 Looking East
N **Movie:** The Station-Master's Wife

10:15
H Inside the NFL

10:30
9 New Jersey Report
11 News
W Comedy Clips

11:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Barney Miller
13 Flickers From Masterpiece Theatre (cc)
21 Long Island Week
S Bizarre 1 (cc)
W **Movie:** Roommates

11:30
2 Trapper John, M.D.
4 Tonight
5 Thicke of the Night
7 Nightline
9 Racing From Yonkers
11 Honeymooners
21 Latenight America
H Olivia Newton-John
S **Movie:** The Exorcist

12 MIDNIGHT
9 News
11 Sanford & Son
N **Movie:** Lola

12:30
2 **Movie:** The Gift of Love (1978). Marie Osmond, Timothy Bottoms.
4 David Letterman
7 **Movie:** The Subject Was Roses (1968). Patricia Neal, Jack Albertson. A couple welcomes home their soldier son.
9 Children Between Life and Death
11 Saturday Night
W **Movie:** Prince of the City

12:50
H **Movie:** Ghost Story

1:00
5 Star Search

1:30
4 9 11 News
S Loving Friends & Perfect Couples

2:00
2 News
5 **Movie:** Made For Each Other (1971). Renee Taylor, Joseph Bologna. Opposites meet at an encounter group and fall in love.
9 Joe Franklin
11 Emergency!
S **Movie:** Prince of the City

2:30
4 More Real People

2:45
H **Movie:** The Bell Jar

3:00
4 Mary Tyler Moore
9 **Movie:** O.S.S. (1946). Alan Ladd, Geraldine Fitzgerald. Four parachute into occupied France on an espionage mission, just before D-Day.
11 **Movie:** Son of Paleface (1952). Bob Hope, Jane Russell. Slapstick adventures of city boy who goes West.

3:30
4 Bob Newhart
W **Movie:** Full Moon High

4:00
4 Here's Lucy

4:30
4 News

4:40
H **Movie:** The Time of Our Lives

5:00
7 Family Portrait: Physical and Sexual Aspects of a Relationship
11 Biography
S Gallagher

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Fri., Oct. 14

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 Victory Garden
H Hoober-Bloob Highway by Dr. Seuss
S **Movie:** Five Days One Summer

6:30
5 Taxi
13 Nightly Business Report
21 Square Foot Gardening
31 News From City Hall
H Sitcom
W News

7:00
2 4 7 News
5 M*A*S*H
9 Rowan & Martin's Laugh-In
11 Fantasy Island
13 MacNeil/Lehrer Newshour
21 Doctor In the House
31 Infinity Factor
H Inside the NFL
W **Movie:** The World According To Garp

7:30
2 Muppets
4 Family Feud
5 All In the Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Music Video Party

8:00
2 Dukes of Hazzard
4 Mr. Smith
5 PM Magazine
7 **Baseball:** World Series Game #3
9 **Movie:** Teahouse of the August Moon (1956). Marlon Brando, Glenn Ford. Army officers, attempting to Americanize post-war Okinawa, have the tables turned on them by a sly interpreter.
11 **Movie:** Notorious (1946). Cary Grant, Ingrid Bergman. To help the U.S. during W.W.2, a woman marries a man in order to spy on him.
13 Washington Week In Review
21 Vietnam: A Television History (cc)
31 Melody of a City: Chicago
H **Movie:** Five Days One Summer
N **Movie:** Auntie Mame
S **Movie:** Some Kind of Hero

8:30
4 **Special:** The Coneheads
5 Healthbeat Magazine
13 Wall $treet Week

9:00
2 Dallas
4 Manimal
5 Merv Griffin
13 Oil Kingdoms (cc)
21 **Movie:** He Walked By Night
31 Presente

9:30
31 Masterpiece Theatre: Pictures
W Comedy Clips

10:00
2 Falcon Crest
4 For Love and Honor
5 11 News
9 The Saint
13 **World Special:** The Killing of Sadat
H **Movie:** My Favorite Year
S **Movie:** The Toy
W Dionne Warwick

10:30
9 Newark and Reality
11 News
21 Red Barber Remembers
31 Music Video Party
N **Movie:** Every Man For Himself & God Against All

10:40
9 Kiner's Korner

11:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Barney Miller
13 **Movie:** Applause (1928). Helen Morgan, Joan Peers.
21 Long Island Week
W Leonard Report

11:30
2 **Movie:** Sex and the Single Parent (1979). Susan St. James, Mike Farrell.
4 Tonight
5 Thicke of the Night
7 Nightline
9 Hawaii Five-O
11 Honeymooners
21 Latenight America
W **Movie:** Fascination

11:40
H Not Necessarily the News

12 MIDNIGHT
11 Sanford & Son
S US Festival/Day 1

12:10
H **Movie:** The Exorcist

12:20
N **Movie:** Time Stands Still

12:30
4 Friday Night Videos
7 New York Hot Tracks
9 Outer Limits
11 Saturday Night

1:00
5 Soul Train
W **Movie:** Butterfly

1:30
9 11 News
S **Movie:** Cheech & Chong's Nice Dreams

1:45
2 **Movie:** The UFO Incident (1975). James Earl Jones, Estelle Parsons.

2:00
4 News
5 America's Top Ten
7 **Movie:** Terror of Mechagodzilla (1978).
9 Joe Franklin
11 Solid Gold

2:15
H Inside the NFL

2:30
5 **Movie:** It's A Gift (1934). W.C. Fields, Baby Leroy.
W **Movie:** Madame Rosa

3:00
4 More Real People
9 International Christian Aid
11 **Movie:** The Road To Denver (1955). John Payne, Mona Freeman. Western involving brothers on opposite sides of the law.
S **Movie:** Dark Eyes

3:15
H **Movie:** So Fine

3:30
4 Mary Tyler Moore

3:46
2 **Movie:** The Log of the Black Pearl (1975) Ralph Bellamy, Jack Kruschen.

4:00
4 Bob Newhart

SOLUTIONS TO LAST WEEK'S PUZZLES

R	E	P	A	R	T	E	E	■	B	A	T	H	O	S
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TELEVISION

9 International Christian Aid

4:30
4 Here's Lucy
W **Movie:** Lizzie

4:35
S **Movie:** Ball of Fire

4:50
H **Movie:** It Came From Hollywood

5:00
4 News
11 Biography

5:30
2 Public Hearing
9 **Movie:** The Lion Hunters (1951). Johnny Sheffield.
11 Insight

Mon., Oct. 17

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 World of Cooking
31 All About TV
H Olivia Newton-John
S **Movie:** Gray Lady Down

6:30
5 Taxi
13 Nightly Business Report
21 Dinner At Julia's (cc)
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Rowan & Martin's Laugh-In
11 Fantasy Island
13 MacNeil/Lehrer Newshour
21 Doctor In the House
31 Infinity Factor
W **Movie:** The Best Years of Our Lives

7:30
2 2 On the Town
4 Family Feud
5 All In the Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Getting Over
H Fraggle Rock

8:00
2 Scarecrow and Mrs. King
4 Boone
5 PM Magazine
7 That's Incredible
9 **Movie:** El Cid (1961). Charlton Heston, Sophia Loren.
11 **Movie:** Executive Action (1973). Burt Lancaster, Robert Ryan.
13 The Shakespeare Plays: Macbeth
21 Undersea World of Jacques Cousteau
31 Melody of a City: Chicago
H **Movie:** Legend of the Wild
N **Movie:** Mon Oncle
S **Movie:** A Case of Libel

8:30
5 Carol Burnett

9:00
2 AfterMASH
4 **Movie:** Police Woman Centerfold (1983). Ed Marinaro, Donna Pescow.
5 Merv Griffin
7 **Football:** Washington Redskins vs. Green Bay Packers (cc)
21 Nature (cc)
31 Cityscope

9:30
2 Newhart
31 Moneymakers
S **Movie:** Jinxed!

10:00
2 Emerald Point N.A.S.
5 11 News
21 Jazz In America
31 Old Kingdom
H **Movie:** Five Days One Summer
N **Movie:** Auntie Mame
W **Movie:** Foxtrot

10:30
11 News
13 Signed Original: Jake's Place

11:00
2 4 News
5 M*A*S*H
9 Soap
11 Barney Miller
13 Austin City Limits
21 Tony Brown's Journal

11:30
2 Hart To Hart
4 Best of Carson
5 Thicke of the Night
9 Hawaii Five-O
11 Honeymooners
21 Latenight America
S **Movie:** Au Pair Girls
W **Movie:** Garage Girls

11:55
H **Movie:** The World According To Garp

12 MIDNIGHT
7 News
11 Sanford & Son

12:30
2 Columbo
4 David Letterman
7 Nightline
9 Outer Limits
11 Saturday Night
N **Movie:** The Green Room

1:00
5 Hogan's Heroes
7 **Movie:** Kings of the Sun (1963). Yul Brenner, George Chakiris.
S **Movie:** Rich and Famous
W **Movie:** Stay As You Are

1:30
4 9 11 News
5 Chico and the Man

2:00
2 News
5 America's Top Ten
9 Joe Franklin
11 Emergency!

2:15
H Not Necessarily the News

2:30
4 More Real People
5 Best of Midday

2:45
H Olivia Newton-John

3:00
4 Mary Tyler Moore
9 Let the Children Live
11 **Movie:** The Lord of the Flies (1963). James Aubrey, Tom Chapin. English schoolboys, stranded on a remote island, become a band of savages.
S **Movie:** The Sin
W **Movie:** Star Wars

3:30
4 Bob Newhart
5 Off the Set

4:00
4 Here's Lucy

4:10
H **Movie:** Amityville II

4:25
S **Movie:** A Case of Libel

4:30
4 News

4:40
S **Movie:** Murder Among Friends

5:00
7 Oceanus—The Marine Environment
11 Biography
W Shorts and Music

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Tue., Oct. 18

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 Magic of Oil Painting III
31 World Chronicle
H **Movie:** A Cry For Love

6:30
5 Taxi
13 Nightly Business Report
21 Magic of Decorative Painting II
31 News From City Hall
S A Country Music Tribute To Kitty Wells
W News

7:00
2 4 7 News
5 M*A*S*H
9 Rowan & Martin's Laugh-In
11 Fantasy Island
13 MacNeil/Lehrer Newshour
21 Doctor In the House
31 Infinity Factor
W Time Loves A Hero

7:30
2 2 On the Town
4 Family Feud
5 All In the Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Tony Brown's Journal

8:00
2 Mississippi
4 A Team
5 PM Magazine
7 **Baseball:** World Series Game #6 (if necessary)
9 Festival '83: New Jersey's Hidden Treasures
11 **Movie:** Anything For Love (1974). Charles Grodin, Candice Bergen, James Mason.
13 Nova (cc)
21 Survival Special
31 Black Focus
H One Man's Fight For Life
N **Movie:** Choice of Arms
S **Movie:** My Favorite Year
W **Hockey:** Islanders vs. Calgary Flames

8:30
5 Carol Burnett

9 **Movie:** The Misfits (1961). Marilyn Monroe, Clark Gable, Montgomery Clift. A young divorcee tries to handle her difficult new romance.
31 Over Easy

9:00
2 **Movie:** China Rose (1983). George C. Scott, Ali MacGraw.
4 Remington Steele
5 Merv Griffin
13 Vietnam: A Television History
21 Masterpiece Theatre: Pictures (cc)
31 Eye On Dance
H **Movie:** Love Child

9:30
31 Trail North

9:35
S Bizarre 2 (cc)

10:00
4 TBA
5 11 News
13 Television from Scandinavia: Single Father
21 The Emigrant Saga (cc)
31 Vietnam: A Television History
N **Movie:** Bob Le Flambeur
S Paper Chase—The Second Year

10:30
11 News

11:00
2 4 News
5 M*A*S*H
9 Soap
11 Barney Miller
H **Movie:** Jinxed!
S **Movie:** Spetters
W **Movie:** Lizzie

11:15
13 Signed Original

11:30
2 Magnum, P.I.
4 Tonight
5 Thicke of the Night
7 News
9 Hawaii Five-O
11 Honeymooners

12 MIDNIGHT
7 Nightline
11 Sanford & Son
N **Movie:** Distant Thunder

12:15
W **Movie:** Keys

12:30
2 McCloud
4 David Letterman
7 **Movie:** The Female Trap (1968). Jack Lord, Susan Strasberg.
9 Children Running Out of Time
11 Saturday Night

12:45
H Eddie Murphy

1:00
5 Hogan's Heroes
S Loving Friends & Perfect Couples

1:30
4 9 11 News
5 Chico & the Man
S **Movie:** The World According To Garp
W **Movie:** I'm Going To Be Famous

1:50
H **Movie:** Ghost Story

2:00
2 News
5 **Movie:** Four Daughters (1938). Lane Sisters, Claude Rains,

John Garfield. Sisters fall in love with the same man.
⑨ Joe Franklin
⑪ Emergency!

2:30
④ More Real People

3:00
④ Mary Tyler Moore
⑨ **Movie:** The Master Race (1944). George Coulouis, Osa Massen.
⑪ **Movie:** Major Barbara (1941). Wendy Hiller, Rex Harrison.

3:15
Ⓦ **Movie:** Prince of the City

3:30
④ Bob Newhart

3:45
Ⓗ **Movie:** The Bell Jar

3:50
Ⓢ **Movie:** Dark Eyes

4:00
④ Here's Lucy

4:30
④ News

5:00
⑦ Family Portrait: Physical and Sexual Aspects of a Relationship
⑪ Biography

5:25
Ⓢ Paper Chase—The Second Year

5:30
④ Health Field
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

Weekend, Oct. 15 - 16

Sat., Oct. 15

6:00
② Patchwork Family
④ Rebop
⑤ Pattern For Living
⑪ Aprenda Ingles

6:30
④ Carrascolendas
⑤ Insight
⑦ News
⑪ This Week In Baseball
Ⓗ Flashback: The Great Plague

7:00
② Captain Kangaroo
④ One of A Kind
⑤ World Tomorrow
⑦ Davey and Goliath
⑨ News
⑪ Return To the Planet of the Apes
Ⓢ C.B. Heroes

7:30
④ LBS Children's Theatre
⑤ Bullwinkle
⑦ Little Prince
⑨ Newark & Reality
⑪ Pink Panther
⑬ Mainstream
Ⓗ Sugar Ray's All-Stars

8:00
② Biskitts
④ Flintstone Funnies
⑤ Wonderama
⑦ Best of Scooby Doo
⑨ Christopher Closeup
⑪ Tom & Jerry & Friends
⑬ MacNeil/Lehrer Newshour
㉛ Carrascolendas
Ⓗ **Movie:** Taps
Ⓢ **Movie:** Ransom

8:30
② Saturday Supercade
④ Shirt Tales
⑤ Make Room For Daddy
⑦ Monchichis/Little Rascals/Richie Rich
⑨ Meet the Mayors
⑪ Herald of Truth
㉛ Teaching Students with Special Needs

9:00
④ Smurfs
⑤ Star Search
⑨ Nine On New Jersey
⑪ Old Time Gospel Hour
⑬ Wall $treet Week
㉛ La Esquina

9:30
② Dungeons & Dragons
⑦ Pac-Man/Amazing Rubik Cube Hour
⑨ Davey and Goliath
⑬ Lawmakers
㉛ Mundo Real

10:00
② Dukes
⑤ Saturday Morning
⑨ All-Star Wrestling
⑪ Essence
⑬ International Edition
㉛ Sonrisas
Ⓗ Inside the NFL
Ⓢ **Movie:** Cry Terror
Ⓦ **Movie:** Coyote Trails

10:30
② Charlie Brown & Snoopy
④ Alvin & the Chipmunks
⑦ Littles
⑪ Hee Haw
⑬ American Interests
㉛ Que Pasa USA?

11:00
② Benji, Zax & the Alien Prince
④ Mr. T
⑦ Puppy/Scooby Doo Hour
⑨ B.J./Lobo
⑬ Vietnam: A Television History
Ⓗ Video Jukebox

11:30
② Bugs Bunny/Road Runner
④ Amazing Spider Man & Incredible Hulk
⑪ At the Movies
Ⓗ **Movie:** Treasure of the Four Crowns

11:45
Ⓦ Crown of Bogg

12 NOON
② NCAA Today
⑤ Get Smart
⑦ Weekend Specials
⑨ Hardy Boys/Nancy Drew Mysteries
⑪ How the West Was Won
⑬ Open Mind
㉑ Gourmet Cooking
Ⓢ **Movie:** My Favorite Year

12:30
② **Football:** TBA
④ Thundarr the Barbarian
⑤ America's Top Ten
⑦ **Baseball:** World Series Game #4
⑬ America's Black Forum
㉑ This Old House (cc)
Ⓦ **Movie:** Five Fingers

1:00
④ Fight Back
⑤ **Movie:** The Four Assassins (1980). Alexander Fu Sheung, Richard Harris. Brothers battle an evil Mongolian emperor.
⑨ **Movie:** The Secret of Seagull Island (1981). Prunella Ransome, Jeremy Brett. A girl finds more than she's bargained for while searching for her missing sister.
⑪ **Movie:** The Bloody Fight. Alan Tang, Tan Chin.
⑬ Presente
㉑ Victory Garden

1:30
④ Pop Goes the Country
⑬ Great Chefs of New Orleans
㉑ Square Foot Gardening
Ⓗ **Movie:** Legend of the Wild

2:00
④ Mary Tyler Moore
⑬ Wine, What Pleasure!
㉑ Woodwright's Shop
Ⓢ **Movie:** Waltz Across Texas

2:30
④ More Real People
⑬ **Movie:** One Frightened Night (1935). Hedda Hopper.
㉑ Gourmet Cooking
㉛ Music Video
Ⓦ **Movie:** Murder Among Friends

3:00
④ Stage Struck
⑤ **Movie:** The Jungle Book (1942). Sabu, Joseph Calleia. Rudyard Kipling's classic about the jungle boy of India.
⑨ **Movie:** Escape (1980). Timothy Bottoms, Kay Lenz.
⑪ **Movie:** The Contender (1980). Marc Singer, Tina Andrews.
㉑ This Old House (cc)
㉛ Jacksonville and All That Jazz (Live)

3:30
④ **Special:** Ray Charles: A Man and His Soul—40th Anniversary Celebration
⑦ **Football:** TBA
㉑ Victory Garden
Ⓗ **Movie:** Tell Me A Riddle

4:00
② **Horse Racing:** Jockey Club Gold Cup
⑬ Charlie Muffin (cc)
㉑ Square Foot Gardening
Ⓢ **Movie:** The Sound of Murder

4:15
Ⓦ **Movie:** My Favorite Year

4:30
⑪ Little House On the Prairie
⑬ Red Barber Remembers
㉑ Woodwright's Shop

5:00
② **Movie:** The Silence (1975). Richard Thomas, Cliff Gorman. A cadet recounts, for a writer, his experiences when accused of cheating at West Point.
⑤ Starsky and Hutch
⑨ Battlestar Gallactica
㉑ Sesame Street (cc)
Ⓗ Video Jukebox

5:30
④ NFL Week In Review
Ⓗ Sugar Ray's All-Stars

6:00
② Channel 2 the People
④ News
⑤ Blue Knight
⑨ Racing From Belmont
⑪ Star Trek
⑬ Nature: Forest In the Sea
㉑ Ascent of Man
Ⓗ **Movie:** Taps
Ⓢ Duran, Duran
Ⓦ **Movie:** And Now For Something Completely Different

6:30
② ④ News
⑨ In Search Of

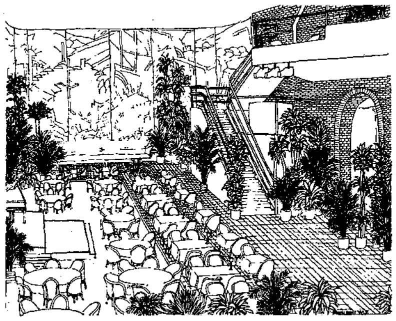
7:00
② ⑦ News
④ Prime of Your Life
⑤ Welcome Back Kotter
⑨ The Saint
⑪ Dance Fever
⑬ Newton's Apple
㉑ Inside Albany
Ⓢ Faerie Tale Theatre

7:30
② Music Magazine
④ This is Your Life
⑤ All In the Family
⑦ New York People
⑪ **Movie:** The Birds (1963). Tippi Hedren, Susanne Pleshette, Rod Taylor. Hitchcock classic of massive, bloody attacks on the people of a small town by otherwise ordinary birds.
⑬ Wild America (cc)
㉑ Wall $treet Week
Ⓦ Crown of Bogg

8:00
② Cutter To Houston
④ Diff'rent Strokes
⑤ **Movie:** The Defiant Ones (1958). Tony Curtis, Sidney Poitier. Two escaped convicts, chained together, must overcome their racial hatred for one another in order to survive.
⑦ T.J. Hooker (cc)
⑨ Jackie Gleason
⑬ Signed Original: When the World Was Wide
㉑ The Nature of Things
Ⓗ **Movie:** Love Child
Ⓝ **Movie:** Mr. Hulot's Holiday
Ⓢ Paper Chase—The Second Year
Ⓦ **Movie:** Full Moon High

8:30
④ Silver Spoons
⑨ **Hockey:** Rangers vs. St. Louis Blues

9:00
② **Movie:** Trackdown: Finding the Goodbar Killer (1983). George Segal, Shelley Hack.
④ Rousters
⑦ Love Boat (cc)
⑬ Anna Karenina
㉑ Great Performances:



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TELEVISION

A Lincoln Center Special: Balanchine Ballets
S **Movie:** My Favorite Year

10:00
4 Yellow Rose
5 11 News
13 **Movie:** Scarlet Empress (1934). Marlene Dietrich, John Lodge.
H Eddie Murphy
N **Movie:** Distant Thunder
W Playboy Magazine

10:30
5 Black News
11 Wall $treet Journal Report

11:00
2 4 7 News
5 **Movie:** Shampoo (1975). Warren Beatty, Julie Christie. A Beverly Hills hairdresser tries to please all his customers.
11 Odd Couple
21 Austin City Limits
H **Movie:** Halloween III
S Bizarre 1 (cc)
W **Movie:** Outlaw Ladies

11:30
4 Saturday Night Live
9 Harness Racing From Yonkers Raceway
11 Honeymooners
S **Movie:** Superchick

11:45
2 Sportspeople
7 **Movie:** Night Cries (1978). Susan St. James, William Conrad.

12 MIDNIGHT
2 **Movie:** The Disappearance of Aimee (1976). Bette Davis, Faye Dunaway.
9 Championship Wrestling
11 Streets of San Francisco
N **Movie:** Winter of Our Dreams

12:30
W **Movie:** Halloween III

12:45
H **Movie:** Jinxed!

1:00
4 Rock TV
9 **Movie:** Baron Blood (1972). Joseph Cotten, Elke Sommer.
11 Twilight Zone

1:05
S **Movie:** Exorcist II

1:10
5 **Movie:** Georgy Girl (1966). James Mason, Lynn Redgrave. A girl marries a rich older man in order to give an abandoned baby, whom she loves, a home.

1:30
11 News

1:45
7 **Movie:** The Reincarnation of Peter Proud (1975). Michael Sarrazin, Jennifer O'Neill.

2:00
4 Mary Tyler Moore
11 Space: 1999
W **Movie:** I'm Going To Be Famous

2:09
2 Music Magazine

2:30
4 Mary Tyler Moore
H **Movie:** Prince of the City

2:50
S **Movie:** The Boat (dubbed)

3:00
4 Gavin/Lott
9 **Movie:** Christopher Columbus (1949). Fredric March, Florence Eldridge.
11 Emergency!

3:30
2 **Movie:** Red Line 7000 (1965). James Caan, Laura Devon.
4 Bob Newhart

4:00
4 Here's Lucy
11 Life of Riley
W **Movie:** My Favorite Year

4:30
11 Best of Groucho

4:52
2 **Movie:** Let's Scare Jessica To Death (1971). Zohra Lampert, Barton Heyman.

5:00
11 Biography

5:25
H Video Jukebox

5:30
9 Point of View
11 Christopher Closeup
S **Movie:** Waltz Across Texas

5:45
11 Davey and Goliath

5:50
5 Time For Timothy

Sun., Oct. 16

6:00
9 New Jersey Report
11 **Football:** Notre Dame vs. Army
H **Movie:** Goin' South

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News

7:00
2 Captain Kangaroo
4 Journey To Adventure
5 Jerry Falwell
7 Faith For Today
9 Newark & Reality
11 Robert Schuller

7:30
4 Bob Newhart
7 This Is the Life
9 Jack Van Impe
13 Mister Rogers
S Animalympics

8:00
2 Way To Go
4 Austin City Limits
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Wild Kingdom
13 Sesame Street (cc)
H **Movie:** The Time of Our Lives

8:30
2 For Our Times
4 That Teen Show
7 New York Hot Tracks
9 Day of Discovery
11 Black Star

9:00
2 Sunday Morning
4 Today In New York
5 Popeye
9 Oral Roberts
11 Tom & Jerry & Friends
13 Don't Look Now
S Robbers, Rooftops and Witches

9:30
4 Positively Black
5 Bugs & Porky
7 Tiempo
9 Point of View
11 Josie & the Pussycats
H **Movie:** Trail of the Pink Panther

10:00
4 Latin Tempo
5 Woody Woodpecker Hour
7 Best of the Morning Show
9 Mass
11 Pink Panther
13 Reading Rainbow (cc)
S **Movie:** The Toy
W **Movie:** Rich and Famous

10:30
2 Face the Nation
4 Visiones
9 That's the Spirit
11 Three Stooges
13 Electric Company

11:00
2 Taking Advantage
4 First Estate
5 **Movie:** Tarzan Escapes (1936). Johnny Weissmuller, Maureen O'Sullivan. Tarzan is captured by a hunter who wants to exhibit him in England.
7 It's Your Business
9 Make Peace With Nature
11 **Movie:** Keep 'Em Flying (1941). Bud Abbott, Lou Costello.
13 **Movie:** Silva City
21 **Football:** Syracuse vs. Penn State

11:30
2 Newsmakers
4 News 4orum
7 This Week With David Brinkley
9 Rex Humbard
H Fraggle Rock

12 NOON
2 Channel 2 the People
4 Meet the Press
9 Robert Schuller
13 Where Dreams Debut: The North Carolina School of the Arts
H **Movie:** Goin' South
S Paper Chase—The First Year
W **Movie:** Super Fuzz

12:30
2 Bill Parcels/Giants '83
4 NFL '83
7 Directions
11 **Movie:** Bound For Glory (1976). David Carradine, Ronny Cox. Folksinger/composer Woody Guthrie's biography.

1:00
2 **Movie:** Serpico (1973). Al Pacino, Tony Roberts.
4 **Football:** Jets vs. Miami Dolphins
5 **Movie:** Return of the Seven (1966). Yul Brenner, Robert Fuller. A retired gun-slinger is kidnapped, and his former buddies come to the rescue.
7 Like It Is
9 **Movie:** Cutter's Trail (1970). John Gavin, Marisa Pavan.
13 Nova (cc)
S **Movie:** Andy Hardy Comes Home

1:30
21 Long Island Sports Network

2:00
7 **Special:** Men of October. Mel Allen looks at the four most dominant World Series teams of the past 20 years.
13 Great Performances: A Lincoln Center Special: Balanchine Ballets
H **Movie:** Harry's War
W **Movie:** The Eve of Saint Mark

2:30
7 **Golf:** Ryder Cup Matches
S A Country Music Tribute To Kitty Wells

3:00
5 **Movie:** Breakout (1975). Charles Bronson, Jill Ireland. A Texas bush pilot is hired to rescue a man, framed for murder, from a Mexican prison.
9 **Movie:** Something For Joey (1977). Geraldine Page, Gerald O'Loughlin. True story of the relationship between Heisman trophy winner John Cappelletti and his terminally ill younger brother.
11 **Movie:** Rogue Male (1976). Peter O'Toole, John Standing. British aristocrat is pursued by Gestapo after he tries to assassinate Hitler.

3:30
2 NFL Today
21 Sneak Previews

4:00
2 **Football:** Giants vs. Kansas City
4 More Real People
13 Tony Brown's Journal
21 **Movie:** I'd Give My Life
31 Washington Week In Review
H Sitcom
S **Movie:** It Came From Hollywood
W **Movie:** The Last Two Weeks

4:30
4 **Auto Racing:** Miller Highlife 500
7 Greatest Sports Legends
13 Inside Albany
31 Lawmakers
H **Movie:** The Time of Our Lives

5:00
5 Fame
7 Entertainment This Week
9 S.W.A.T.
11 **Movie:** Hitler's Gold (1975). Telly Savalas, Robert Culp.
13 Mainstream
31 Inside Washington

5:30
4 NFL Pro Magazine
13 Innovation
21 Newton's Apple
31 Cityscope
S **Movie:** Taps

6:00
5 **Movie:** Dallas Cowboys Cheerleaders II (1980). John Davidson, Laraine Stephens. Troubles abound as the Cheerleaders prepare for the Super Bowl.
7 News
9 Hawaii Five-O
13 Agronsky & Company
21 Numero Uno
31 All About TV
H **Movie:** Paternity
W **Movie:** Tempest

6:30
4 7 News
13 Firing Line
21 Matters of Life and Death
31 Searching

7:00
2 60 Minutes
4 First Camera
7 Ripley's Believe It Or Not
9 **Hockey:** Islanders vs. Buffalo Sabres
11 Solid Gold
21 Inside Albany
31 Infinity Factor

7:30
13 Cold War Game
21 Israeli Diary
31 Rebop
H Fraggle Rock

8:00
2 Alice
4 Knight Rider
5 Star Search
7 Hardcastle & McCormick
11 Salute!
13 Nature (cc)
21 Murder Most English: Murder Must Advertise
31 **Movie:** Silva City
H **Movie:** Trail of the Pink Panther
N **Movie:** Lola
S **Movie:** The Toy

8:30
2 One Day At A Time
W Comedy Clips

9:00
2 Jeffersons
4 **Movie:** High School USA (1983). Bob Denver, Elinore Donahue, Nancy McKeon, Michael J. Fox.
5 **Special:** Bella (1983). Sally DeMay, Steve Condos. Two ex-Vaudevillians try to resurrect their heyday.
7 **Movie:** Nighthawks (1981). Sylvester Stallone, Billy Dee Williams. Two N.Y. cops are assigned to a special unit tracking an international terrorist.
11 Tony Randall
13 Masterpiece Theatre: Pictures (cc)
21 **Movie:** His Butler's Sister
31 Reflections
W **Movie:** Honor Guard

9:30
2 Goodnight, Beantown
11 At the Movies
31 Presente

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 Good Neighbors
31 Oye Willie
H **Movie:** The Sender
N **Movie:** The Station-Master's Wife
S Gallagher

10:30
5 Sports Extra
11 From the Editor's Desk
13 Monty Python
21 Fawlty Towers
31 Trail North
W **Movie:** Road Warrior

11:00
2 4 7 News
5 Off the Set
9 World Tomorrow
11 Odd Couple
13 Video/Film Review
S **Movie:** Halloween III

11:30
5 David Susskind
9 It Is Written
11 Honeymooners
13 Snap of Tap and the Razzmatazz of Jazz

11:35
H Sitcom

11:45
2 Sports Update
4 **Movie:** Side By Side (1983). Marie Osmond.
7 Eyewitness Sports Special

12 MIDNIGHT
2 **Movie:** Night Watch (1973). Elizabeth Taylor, Laurence Harvey.
7 **Movie:** The Boy Who Cried Werewolf (1973). Kerwin Mathews, Elaine Devry.
9 **Movie:** That's the Way of the World (1975). Harvey Keitel, Ed Nelson.
11 Star Trek
N **Movie:** Veronika Voss

12:05
H **Movie:** Goin' South

12:30
W **Movie:** First Love

12:40
S **Movie:** H.O.T.S.

1:00
11 Twilight Zone

1:30
11 News

1:45
4 Mary Tyler Moore
7 **Movie:** The Tomb of Ligeia (1965). Vincent Price, Elizabeth Shepherd.

2:00
2 News
9 Outer Limits
11 Space: 1999
H **Movie:** Venom

2:15
4 Visiones

2:20
S **Movie:** Taps

2:45
4 First Estate

3:00
9 **Movie:** House of Dark Shadows (1970). Jonathan Frid, Joan Bennett.
11 Kung Fu

3:35
H **Movie:** I, the Jury

4:00
11 Life of Riley

4:30
11 Best of Groucho

4:45
S Gallagher

5:00
7 Social Problems and Classroom Guidance
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
H Sitcom

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for nformation.

Manhattan

Lower New York

CUTE CAFE—110 W. Broadway, bet. Duane & Reed Sts., 349-5566. Dress opt. French. Spcls: carré d' agneau persillade, sauté de veau au chanterelle, feuillete de fruit de mer. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, MC, V.

MAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC, MC.

MERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

NGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

APSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

INCO DE MAYO—349 W. Broadway, 226-5255 Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Closed Mon. **(I)** AE, DC, MC, V.

HE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market selection of fresh fish, lobsters from tank, Coho salmon. Res. sug. L daily 11:30-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Pianist nightly from 6. **(M)** AE, CB, DC, MC, V.

RLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Discount parking Mon.-Thurs. **(I)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr Prince St., 475-7500. Casual. American. Spcls: poached salmon, steak salad, grilled lamb chop. L Mon.-Fri. noon-3. Br Sun. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Outdoor garden. **(M)** AE.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

HARBOR CLUB—55 Water St., 3rd Fl. Plaza., 952-0604. Casual. American-Continental. Spcls: N.Y. sirloin steak au poivre, fillet of sole meunière, seafood mixed-grill. Res. sug. Open Mon.-Tues. 11:45-7:30, Wed.-Fri. to 8:30. Pianist Mon.-Fri. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN—148 Chambers St., 233-4434. Casual. American-Nouvelle. Spcls: marinated chicken roasted in tamari, sea bass in black bean and ginger, tofu stuffed with mushrooms and leeks. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. Classical guitarist Br Sun. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

PARADIS — 260 W. Broadway, 925-8463. Casual. International. Spcls: garlic souffle, noisette of lamb in five onion sauce, turbans of sole in champagne sauce. Res. sug. D Mon. - Sat. 6.30 - 12.30. Private parties for 35. **(E) Brasserie:** Casual. French. Spcls: hamburger, charcuterie, bouillabaisse. Open Mon. - Thurs. noon - 2 a.m., Fri. to 4 a.m., Sat. 6 - 4 a.m. Closed Sun. **(I)** AE, MC, V.

QUON LUCK—66 Mott St., 226-4675. Casual. Cantonese. Spcls: wor shew opp, braised duck. Open daily noon-1 a.m. Complete D. **(I)** No Credit Cards.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby back ribs, steamed vegetable medley with cheese fondue, fresh fish daily. L Mon.-Fri. 11-5. D Mon.-Fri. 5-1 a.m., Sat. to 11, Sun. to 10. Private parties. Ent. **(I)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Seafood. Spcls: red snapper Grenoblois, Polynesian pineapple special, seafood in shells. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Br Sun. noon-4. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

PIZZAPIAZZA — 785 Broadway, at 10th St., 505-0977. Casual. American. Spcls: guacamole, hamburger, variety of deep dish pizza, salads, chili, cheesecake. Open Sun. - Thurs. 11.30 - 1 a.m. , Fri. - Sat. to 3 a.m. Private parties for 40. **(I)** MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TONY ROMA'S — 450 Sixth Ave., bet. 10th - 11th Sts., 505-7000. Casual. American. Spcls: ribs, chicken, steak, salad. Open Mon. - Sat. 11 a.m. - 4 a.m., Sun. from noon. Happy hour 4 - 7 & midnight - 2 a.m. Ent. nightly. **(I)** AE, MC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

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VILLAGE GARDEN—49 Charles St., nr. 10th St., 242-2155. Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.-Sat. 5-11. Spcl. pre-theater D 5-7. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. Sidewalk cafe. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I-M)** AE, DC, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th-28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. Sat.-Sun. dim sum Br. **(I)** AE, CB, DC, MC, V.

101 THINGS TO EAT—101 Park Ave., at 41st St., 687-1045. Casual. American. Spcls: salads, sandwiches, hamburgers, veal scaloppine. B Mon.-Fri. 7-10:30. L Mon.-Fri. 10:30-4. Closed Sat.-Sun. **(I)** No Credit Cards.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-2 a.m. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. **(I)** AE.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: terrine of sole with lobster and truffles, smoked shrimp and Louisiana crayfish with wild mushrooms, tournedos of veal with wild mushrooms and crème fraîche. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pre-theater D 5:30-7:30. Ent. Mon.-Sat. 5:30-1. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30 a.m.-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., 877-3900. **Tuesday's '76' —** 1461 First Ave., at 76th St., 879-7676. **(I)** AE, MC, V.

14th-42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-3005 Casual. Continental. Spcls: rack of lamb, fresh fish tapas. Res. sug. L Tues.-Fri. noon-3. Br Sun. noon-4 D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed Mon. **(M)** AE, MC, V

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianis Mon.-Fri. eves. Closed Sun. **(I-M)** AE, MC, V

DINO CASINI'S—132 W. 32nd St., 695-7995. Dres opt. Italian-Continental. Spcl: veal Sorrentino. Res sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9 Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel 929-1855. Casual. Castillian. Spcl: lobster from tank Res. sug. Open daily noon-midnight. Inexpensiv lobster special daily. **(M)** AE, DC, MC, V

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fr diavolo, jumbo prime shell steak, veal Alfredo. Res sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30 Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V

OLD HOMESTEAD—56 Ninth Ave., bet. 14th 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun 1-10. Complete D. Free parking from 5 & all da Sat.-Sun. **(M)** AE, CB, DC, MC, V

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St bet. Lexington & Third Aves., in Citicorp Bldg 371-3367. Casual. Italian. Spcl: fettuccine Alfredo Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I** AE, CB, DC, MC, V

AMBASSADOR GRILL—One United Nation Plaza at 44th St., in U.N. Plaza Hotel, 355-3400 Dress opt. Continental. Spcls: veal steak with more sauce, grilled swordfish. Res. sug. B daily 6-10:30. daily noon-2:30. D daily 6-11. Champagne buffet B Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M** AE, CB, DC, MC,

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continenta 755-5900. Jacket required. Continental. Spcls: te rine of sweetbreads with pistachios, sautéed veal me daillons with poached cucumbers, roast fillet of lam in pastry. Res. sug. B daily 7-10:30. L Mon.-Sa 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-I** **Terrace:** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fr 5:30-10:30. AE, CB, DC, MC,

CAFE VERSAILLES—151 E. 50th St., 753-388 Jackets required. French-Continental. Spcls: vea paillard, poitrine de chapon, coquilles St. Jacque Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. En nightly. **(E)** AE, CB, DC, MC,

CHRIST CELLA—160 E. 46th St., 697-2479. Fo mal. American. Spcls: steak, chops, lobster, seafoo Res. sug. Open Mon.-Thurs. noon-10:30, Fri. 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC,

CRAWDADDY—45 E. 45th St., in the Roosevelt H tel, 687-1860. Casual. Continental-New Orlean Spcls: jambalaya, shrimp creole, oysters Rockefelle Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Su **(M)** AE, CB, DC, MC,

ELMERS—1034 Second Ave., 751-8020. Jacket r quired. American. Spcls: prime sirloin steak, lam chops, swordfish, striped bass. Res. sug. Open Mon Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. (I AE, CB, DC, MC,

ENOTECA IPERBOLE—137 E. 55th St., 759-972 Dress opt. Classical Italian. Spcls: game, fettuccin Extensive wine library. Res. sug. L Mon.-Fri. noon- D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, D

FONDA LA PALOMA—256 E. 49th St., 421-549 Dress opt. Mexican. Spcls: camarones à la Fond puerco adovado. Res. sug. L Mon.-Fri. noon-3. Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Su 5-10:30. Spcl. cocktail hour featuring Mexican ho d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC,

FOUR SEASONS—99 E. 52nd St., 754-9494. Dre opt. International. **Pool Room:** L Mon.-Fri. noo 2:30. D Mon.-Sat. 5-11:30. Complete pre-theater 5-6:30; after-theater D 10-11:30. Res. nec. Clos Sun. **(E)**. **Bar Room:** L Mon.-Sat. noon-2. D Mon.-I 7:30-11:30, desserts & cheese tray 10:30-midnig Reduced-rate parking from 6. Private parties in b rooms. Closed Sun. **(M-E)** AE, CB, DC, M

RESTAURANT DIRECTORY

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St. & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-11. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern-Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MAHARLIKA L'AUBERGE PHILIPPINE À NEW YORK—556 Fifth Ave., at 46th St., 719-4688. Casual. Philippine. Spcls: stuffed shrimp/milk fish, ox tongue, adobo, chicken Manila. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-11. Cocktails Mon.-Fri. 5-7. Complete L. Closed Sun. **(I)** AE, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

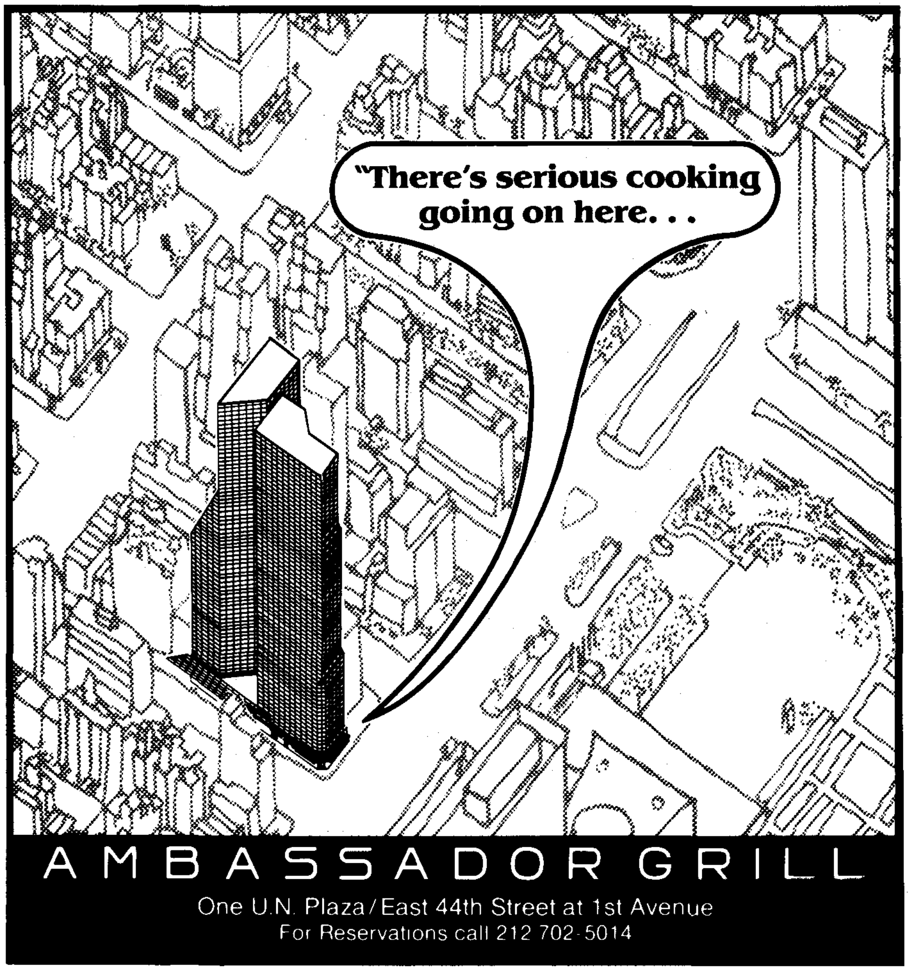
MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NADDEO'S STEAK & LOBSTER HOUSE—209 E. 49th St., 644-9100. Dress opt. American-Italian. Spcls: sirloin steak, lobster, veal piccata. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Private parties for 45-150. **(E)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.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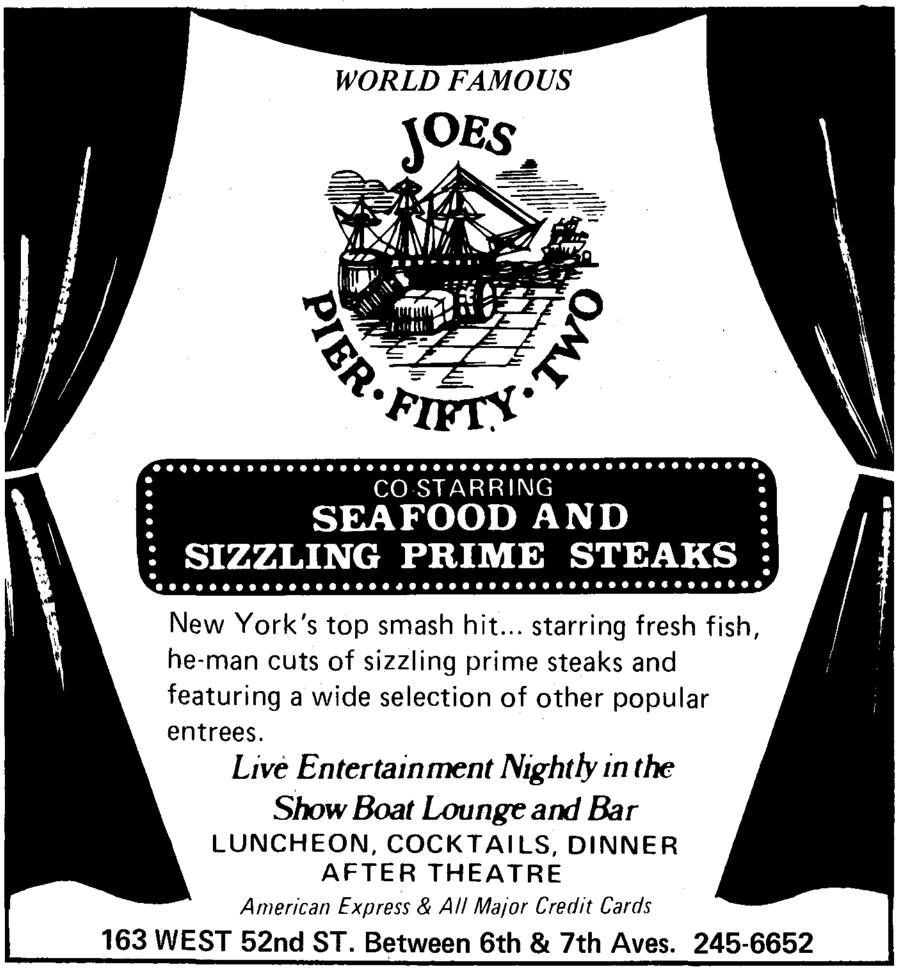

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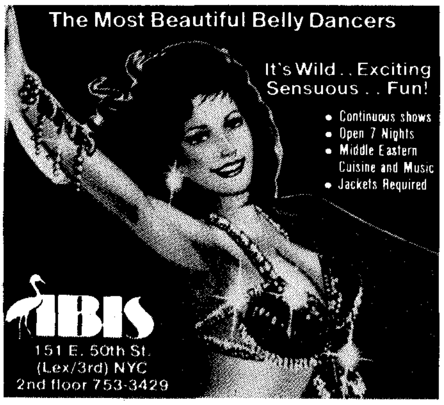

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RESTAURANT DIRECTORY

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress op Two dining rooms. Continental. Res. sug. L noon-3. Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buff 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC,

THE ASSEMBLY STEAK & FISH HOUSE—16 W 51st St., 581-3580. Dress opt. Steakhouse. Spcl guaranteed prime beef, fresh fish, lobster. Res. su L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theat D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC,

AU TUNNEL—250 W. 47th St., 582-2166. Casu French. Spcls: noisette de veau, tripes à la mode c Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-S 5:30-11:30. Complete D. Closed Sun. **(M)** A

BARBETTA—321 W. 46th St., 246-9171. Dress op Northern Italian. Spcl: vitello tonnato. Res. nec. Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Comple pre-theater D 5:30-7. Private rooms. Closed Su **(M-E)** AE, CB, DC, MC,

BEN BENSON'S STEAK HOUSE—123 W. 52r St., 581-8888. Casual. American. Spcls: stea chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mor Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Priva parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC,

BOMBAY PALACE—30 W. 52nd St., 541-777 Casual. Indian. Spcls: barbecued steak on sizzli platter, lamb or beef Pasanda. Res. sug. L daily noo 3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L D. Discount D parking. **(I-M)** AE, CB, DC, MC,

BROADWAY JOE STEAK HOUSE—315 W. 46 St., 246-6513. Dress opt. American. Spcls: prime s loin, veal chop, jumbo shrimp. Res. sug. Open dai 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC,

CAFE DE FRANCE—330 W. 46th St., 586-008 Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mor Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Clos Sun. **(I-M)** AE, DC, MC,

CAFFE FONTANA—811 Seventh Ave., at 52nd S in Sheraton Centre Hotel, 581-1000. Casual. Co tinental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mor Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC,

CARNEGIE DELI & RESTAURANT—854 Seven Ave., at 55th St., 757-2245. Casual. Jewish de Spcls: corned beef, pastrami, cheese blintzes, mat ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Carc

FOOD AMONG THE FLOWERS—18 W. 56th S 541-9039. Jacket & tie required. French nouvel cuisine. Spcls: lobster tail Wellington, poulet saut with lime and champagne vinaigrette, crisp duckli with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mo Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC,

FRENCH SHACK—65 W. 55th St., 246-512 Casual. French. Spcls: duck Normande, côte de ve aux chanterelles. Res. sug. L daily noon-3. D Mo Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC,

FUJI—238 W. 56th St., 245-8594. Casual. Japane Res. sug. L Mon.-Fri. noon-2:45. D Mon.-S 5:30-10:15. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC,

GALLAGHER'S STEAK HOUSE—228 W. 52nd S 245-5336. Dress opt. American. Spcls: hick broiled sirloin, seafood. Res. sug. Open noon-m night daily. **(M)** AE, CB, DC, MC,

GEORGES REY—60 W. 55th St., 245-6764. Casu French. Spcls: duckling, crepes maison, steam vegetables, poached fish fillet. Res. sug. L Mon.-F noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC,

HURLEY'S—1240 Ave. of Americas, at 49th S 765-8981. Dress opt. American. Spcls: steak, fre seafood. Res. sug. Open daily noon-midnight. **(M** AE, CB, DC, MC,

ITALIAN PAVILION—24 W. 55th St., 753-729 586-5950. Jacket required. Italian-Continent Spcls: veal chop Pavilion, steak Pavilion, picc Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-S 5:30-11. Complete L & D. Private parties. Clos Sun. **(M)** AE, CB, DC, MC,

JACK KAPLAN'S AT WEST 47th—71 W. 47th S 391-2333. Casual. Jewish style deli. Spcls: chick in the pot, Rumanian steak, brisket and potato pa cakes. Open for B, L & pre-theater D Mon.-Fri. a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC

JACK'S EPICURE—344 W. 46th St., 581-34 Casual. French-Northern Italian. Spcls: baked cla chicken rollatine with fettuccine, fresh seafood. F sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, S 4-8. Complete D. **(M)** AE, CB, DC, MC,

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, souffle glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental-Swiss. Spcls: fondue, wiener schnitzel, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-midnight. Pianist 5-8 daily. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

AN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

OP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

AMY'S—147 W. 57th St., 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. **(I)** No Credit Cards.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas**, 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pretheater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. **(M)** AE, CB, DC, MC, V.

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RESTAURANT DIRECTORY

NIRVANA—30 Central Park So., 486-5700. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Private parties. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-10. **(M-E) Oak Room:** Dress. opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. **Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. to 1:30, Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pretheater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

RIO DE JANEIRO BOAT 57—41 W. 57th St., 935-1232. Dress opt. Brazilian-Portuguese-Seafood. Spcls: mariscada, camarao à Baiana, combination Boat 57 (for 2). Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TONY ROMA'S—400 E. 57th St., 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. Open Mon.-Sat. 11 a.m.-4 a.m., Sun. 4 p.m.-4 a.m. Pianist nightly. **(I)** AE, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Sat. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. D Mon.-Fri. 6-10. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6:30-9:30. Closed Sun.-Mon. **(M)** No Credit Cards.

BAUMER'S TAVERN—1649 Third Ave., at 92nd St., 831-8301. Dress opt. American-Continental. Spcls: raspberry duck, whole red snapper en papillote, hot chocolate and Grand Marnier souffle. Re
sug. D only Mon.-Sat. 5-midnight. Private partie
30-60. Closed Sun. **(M)** AE, CB, DC

CAFE DU SOIR—322 E. 86th St., 289-9996. Casua
French. Spcls: beef bourguignonne, trout amandin
L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Su
from 1. Complete D. Closed Mon. **(M)**
AE, CB, DC, MC,

CAFE SAN MARTIN—1458 First Ave., at 76th S
288-0470. Casual. Continental-Spanish. Spcls: a
gulas de aguinnaga, fidegua, parrillada. Res. sug.
daily 5:30-midnight. Br Sat.-Sun. noon-4. Comple
D. Pianist nightly. **(M)** AE, DC, MC,

CAMELBACK & CENTRAL—1403 Second Ave.,
73rd St., 249-8380. Casual. Continental-America
Spcls: roast duck with port & black currant sauc
vegetables tempura with sherry, ginger & soy sauc
pork tenderloin with peanut sauce, stuffed veal cho
L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sa
Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-**
AE, CB, MC,

CAPRICCIO—33 E. 61st St., 759-6684. Dress o
Northern Italian. Spcls: fuzi Angela, cotoletta al
Valdostana, fish soup (Fri. only). Res. nec. L Mon.-F
noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Close
Sun. & holidays. **(M)** AE, CB, DC, M

CARLYLE HOTEL—76th St. & Madison Av
744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-S
noon-3. Buffet Br Sun. noon-3. **Carlyle Restauran**
French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sa
noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. fro
7. **(M-E)** AE, CB, DC, MC,

CLAUDE'S—205 E. 81st St., 472-0487. Form
French. Res. nec. D only Mon.-Sat. 6-10:15. Close
Sun. **(E)** AE, DC, MC,

DIECI—1568 First Ave., bet. 81st-82nd St
628-6565. Jacket required. Classic/Regional Itali
Spcls: carpaccio, penne alla vodka, striped bass wi
fennel, veal chop forestiera, cassata Siciliana. Re
sug. D daily 5:30-11:30. **(M)** AE, MC,

DIVINO RISTORANTE—1556 Second Ave., be
80th & 81st Sts., 861-1096. Dress opt. Northern It
ian. Spcls: vitello tonnato, gnocchi Divino, ve
Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-S
4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC,

GARDENIA—1373 First Ave., at 74th St., 772-850
Dress opt. Continental-Hungarian. Spcls: Trans
vanian consommé, veal Sindbad, trout Abbazia. R
sug. D only Mon.-Sat. 6-midnight. Closed Sun. **(**
A

KLEINE KONDITOREI—234 E. 86th S
737-7130. German. Spcls: naturschnitzel, beef ro
lade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thu
3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.
Complete L & D. **(I-M)** AE, D

LA PETITE FERME—973 Lexington Ave., at 70
St., 249-3272. Dress opt. French. Spcls: mou
vinaigrette, poached bass with sauce chezillot. R
nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seati
at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC,

LE CIRQUE—58 E. 65th St., 794-9292. Form
French. Spcls: pasta primavera, blanquette de
Jacques julienne, caneton rôti aux pommes sauce c
ron. Res. nec. L Mon.-Sat. noon-3. D Mon.-S
6-10:30. Complete L. Closed Sun. **(E)** AE, CB, D

LE LAVANDOU—134 E. 61st St., 838-7987. Form
French. Spcls: ballotine de red snapper, côte de ve
aux morilles. Res. nec. L Mon.-Sat. noon-2:30.
Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)**
A

LE REFUGE—166 E. 82nd St., 861-4505. Dress o
French. Spcls: foie de volaille aux myrtilles, cana
aux fruits frais, gratin aux fruits rouges. Res. sug.
Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parti
Closed Sun. **(M)** No Credit Car

LES PLEIADES—20 E. 76th St., 535-7230. Form
French. Spcl: rack of lamb. Res. nec. L Mon.-S
noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:
Closed Sun. **(M)** AE, DC, MC,

LION'S ROCK—316 E. 77th St., 988-3610. Casu
Continental. Spcls: shrimp with honey mustard, ro
quail with raisin & sausage stuffing. Res. sug. D o
5-midnight daily. Br Sun. 11:30-4. **(I-M)**
AE, DC, MC,

MALAGA—406 E. 73rd St., 737-7659/650-06
Casual. Spanish. Open Mon.-Fri. noon-midni
Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC,

MAXWELL'S PLUM—1181 First Ave., at 64th
628-2100. Casual. Continental. Spcls: shrimp
guacamole cocktail, charcoal grilled seafood b
chette, Long Island fish chowder, apple & raisin ta
Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.
Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)**
AE, CB, DC, MC,

MEAT BROKERS—1153 York Ave., at 62nd
752-0108. Casual. Steakhouse. Spcls: USDA pri
steak, chops, ribs, fresh fish daily, salad bar with
Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-
Reduced rate parking. **(I-M)** AE, CB, DC, MC,

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: noisette of veal with morels, Dover sole filled with crabmeat & lobster sauce. Res. sug. B daily 7-noon. L & D noon-2 a.m. Br Sun. noon-5. Dancing nightly. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

QUO VADIS—26 E. 63rd St., 838-0590. Formal. French. Spcls: mousse of salmon, rack of lamb, veal chop Normande, souffle of crab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 11. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. **(M-E)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

DANON'S ON THE PARK—432 Columbus Ave., at 81st St., 787-6800. Dress opt. American-Continental-Seafood. Spcls: bouillabaisse, Mediterranean seafood salad, roast boneless duckling. Res. sug. L Mon.-Sat. 11:30-4. Br Sun. 11-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Private parties for 60. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

LITTLE KING—Bayside, 39-31 Bell Blvd., 631-7474. Casual. Continental. Spcls: hamburgers, french onion soup, steak tid-bits, 90 imported & domestic beers. 30 imported and domestic wines & coffees. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 2 a.m., Sun. 4-11. **(I)** AE, MC, V.

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. **(I)** AE, DC, V.

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck** 251-17 Northern Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon-10. Buffet D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

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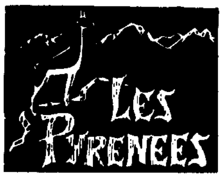

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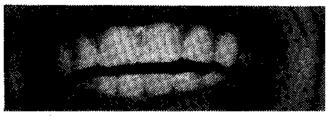

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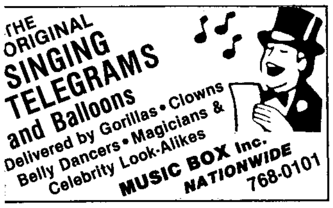

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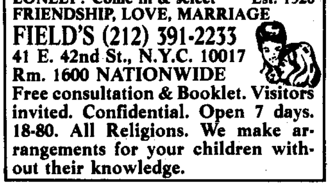
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Quality Circle—Lively, lovely, literate, especially appealing, single, Jewish female, 33, looking for leading lad, 30's, learned, lucid, lithe, lionhearted, for lasting liaison of lofty caliber. Laughter laudable. NYM Box 865.

Breathtaking Fairytale Princess—Seeks non-smoking multi-millionaire for marriage. Send photo/phone. NYM Box 962.

"Amie"—52nd and 1st, okay. Send telephone number to Box 743.

Rubeunesque—Female, civil engineer, black, 6'1", warm and playful, seeks the attention of a professional, marriage minded, black gentleman. NYM Box 866.

Professional, Single, Female—Adventurous, outdoorsy, warm and spirited wishes to meet professional, single male with sensitivity and sincerity. NYM Box 867.

Single, Male, Physician—30, Jewish, Ivy educated, warm and outgoing, broad, cultured interests seeks quiet, considerate, attractive, single woman. NYM Box 868.

Sure I'm Sexy—Cute and funny. Who on this page isn't? But I've had enough white wine spritzers to last a lifetime. So I'm taking a stab at direct response. Me: 27, 5'6", slim, Jewish female, looking for an equally adorable Jewish male, 27-40. Please respond with phone/photo. NYM Box 869.

Pretty, Petite, Manhattan Executive—Female, 32, enjoys theater, music, travel and bridge. Looking for successful business/professional man, 30-45, for traditional, caring relationship. NYM Box 971.

Warm, Vulnerable, Pretty—Good sense of humor, businesswoman, 40, has much to offer together, independent man. Photo appreciated. NYM Box 675.

Female Executive—Mid forties, wants to share leisure time with non-threatened, successful male. Must possess a sense of humor and a taste for vintage wine. NYM Box 676.

Wanted: Single Female—Who is 25-30, established professional (attorney, M.D., etc.), gorgeous (picture please), and now ready to blend career, marriage, family and the best of N.Y.C. living. I am a very successful, attractive, interesting, honest, happy man; which only leaves chemistry. NYM Box 678.

Attractive Clinical Psychologist—38, warm, funny and successful male seeks very pretty, successful and smart woman, under 33, preferably doctor, lawyer, therapist or graduate student. Photo appreciated. NYM Box 963.

Chic, Slim, Blonde—East side woman attorney 35, seeks clean-cut preppy style gentleman of caliber. Photo appreciated. NYM Box 685.

Sexy Irish Eyes—Dimples, lively and lovely, white divorcee, 36, 5'7'', just right. Looking for white man's man with spirit, oomph, and dreams, 35-48. Photo/phone necessary for reply. NYM Box 879.

Desired—Female gourmet with hedonistic interests, generously affluent; one who delights in clothes, dining, wining, theatre, opera, dance, occasional off-beat experiences; by a temporarily financially-straitened male, tall, mature former college president; a chivalrous epicure who currently looks like a gourmand; world traveler. Please respond with telephone number so we may soon become acquainted over champagne at Lutece. NYM Box 975.

Attractive, Bright, Caring Female—Single, 45, good sense of humor. Seeks single male 35 plus with similar sterling qualities. NYM Box 880.

Found—Sensitive, successful, scintillating, sensual woman, 32, works hard, plays hard. Please claim. NYM Box 976.

Handsome, Wealthy, Well-Built—43 year old single white male seeks personable, pretty, shapely, white female, 25-32. Photo and letter important with reply. NYM Box 882.

Attractive, Bright, Successful—Vivacious, white woman in early 50s, recently divorced and uninterested in the single bar scene. Seeks intelligent, sensitive, handsome professional or affluent executive for meaningful relationship. You'll have no regrets. NYM Box 977.

Unusual Jewish Widow—Who knows what a good relationship is all about. 54, desires male companionship for skiing, sailing, golf, tennis, etc. Must love dogs and have sense of humor. NYM Box 985.

Vivacious Lady!—Attractive, bright, slim, warm, Manhattanite seeks successful, fun loving assertive male late 40's plus to share zest for life. NYM Box 688.

Blue-Eyed Redhead—Stunning, tall, slim, elegant, mid 40's female seeks very wealthy counterpart ready for commitment, who appreciates and is ready to share the good life. NYM Box 884.

Successful Attorney—45, 6'2", seeks bright, well-built, European lady, unencumbered, financially secure, 30-40, with a sense of humor. Photo/phone. Danke. NYM Box 883.

Zest For Life—Healthy, attractive male, 26, recent law school graduate, intelligent, adventurous, sincere, seeks woman, any age, to share in all the excitement and romance life has to offer. Phone; photo if possible. NYM Box 682.

Elegant European Diplomat—42, wide interests, seeks shapely, classy female, any race. Photo/phone. NYM Box 966.

Male Professional—38, easy going, wishes to meet same, 50-65, for discreet get togethers at your place. L.I. preferred. Write/phone number. NYM Box 872.

More Strictly Personal ads continued on next page.

STRICTLY PERSONALS

Caring, Male, Health Physician—29, Jewish, considered very good looking and down to earth. Successful but not spoiled, concerned about optimum health through exercise, diet and positive attitude. Enjoys all athletics, country outings and music. Works in NYC and Westchester. If you're an attractive, quality female, 20-31, seeking sharing of fun, good times and friendship, send letter, phone and photo if possible. NYM Box 862.

Love Life—Blond, petite lady, 37, enjoys music, theater, sports, nature and so forth. Would like to meet gentleman of sensitive but strong, athletic nature with sense of humor. Must be unattached, white, and financally stable, 35-48. Photo/phone. NYM Box 871.

Successful Computer Entrepreneur—Sophisticated oriental, seeking slim, attractive and daring lady to share finer things in life, 20-37. Phone/photo, please. NYM Box 972.

Handsome, Successful, Professional—Athletic male, 31, tired of lonely Sunday nights, seeks attractive, slender, athletic female, full of energy and warmth, who doesn't take herself too seriously. Phone/photo appreciated. NYM Box 968.

Movie Buff?—If so, and you're also an attractive, educated, sensitive, articulate, and single man, please respond to this ad. I'm 26 and a slim, single, attractive, warm, intelligent woman living in N.J. who loves life in N.Y. Wants someone to share films, books, museums, etc. NYM Box 969.

Spiritually Oriented—Single, white male, 30, bright, fine career, loves meditation, humor, music. Seeks loving, committed, sharing, permanent relationship with a woman. Describe your ideal relationship. NYM Box 970.

Sensitive, Handsome Dentist—Jewish male, 32, 6'3", 180 lbs., intelligent, honest, fun loving. Seeks slim, attractive, Jewish woman, 20-30. My interests include dining out, all sports, movies and theater. If you are beautiful, intelligent, sincere, warm and affectionate send letter, photo and phone and maybe we can develop a life lasting relationship. NYM Box 876.

When replying to an ad with a NYM Box number, address your envelope to New York Magazine, 755 2nd Ave., N.Y.C., N.Y. 10017. Responses are forwarded via U.S. Mail for six weeks from issue date.

Former Bunny—With an Ivy-league education, 35, beautiful, 5'9", college professor, seeks successful, handsome man to share laughs, hugs, and future plans. Photo, phone, bio. NYM Box 875.

You Are A Winner—A 45 plus man who keeps fit, (tennis is my favorite), appreciates the finer aspects of relationships and life, is stable, affluent, and eager to meet this attractive, refined, warm, highly educated widow with the breeding and social sensitivity to make an ideal partner to a successful man. Tell me about you. NYM Box 877.

Sir, Please Be—Intelligent, educated, sensitive to others, successful winner, honorable, kind, single, be tall and 50 plus. I'm a lady who's worth it. NYM Box 863

Beautiful—Very successful woman of sweet and humorous disposition seeks comparable man 49 plus. NYM Box 870.

Romantic, Attractive, Blonde—Blue-eyed, warm, witty, professional, Jewish female, 42, seeks 38-50, single male with same qualities to share lasting, loving, caring, fun-filled relationship and a love of theater, dancing, beaches, fine dining, sailing, travel, sports. Recent photo, phone, bio. NYM Box 973.

Beautiful, Jewish Female—5'7", 28, sensitive, warm, understanding, educated, financially secure. Enjoys the arts, music, dancing and spectator sports. Sincere and fun loving. Seeking attractive, refined, charming, single, tall, not heavy, successful, Jewish male, 27-39, for meaningful relationship. Write with photo/phone. NYM Box 878.

Attractive, Career Woman—Many interests. Seeks single, male counterpart, 45-55, with sense of humor. NYM Box 874.

Professional Single Male—30's, wishes to meet female 25-40, for long term relationship. Phone. NYM Box 684.

ANNOUNCEMENTS

Happy 85th Birthday Mary—Mother, grandmother, great grandmother. Love, Hobart, Ethel, Muriel, Teddy, Mindy, Michael, Jerilyn, Steve, Kathy, Lori, Arnie, Jonathon, Peggy, Kathryn, Abigail, Jacob.

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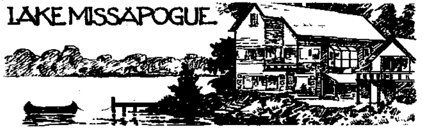

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TOWN & COUNTRY PROPERTIES

wn & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. e Rates for this section are as follows: one time ad—$230.00 per inch; two consecutive ads—$205.00 per inch per issue; ee consecutive ads—$190.00 per inch per issue; four consecutive ads, $175.00 per inch per issue. Long term rates also ilable. All ads accepted at the discretion of the publisher. Larger sizes available in increments of ¼ inch. Extra $10 NYM Box Number. Complete rates available upon request. Check or money order must accompany ad order and received by **Closing (every Tuesday by 12 noon for following Monday).** Phone orders accepted only with American press, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017;)-0732.

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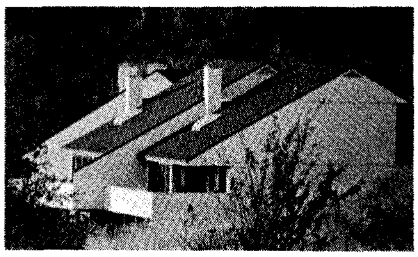

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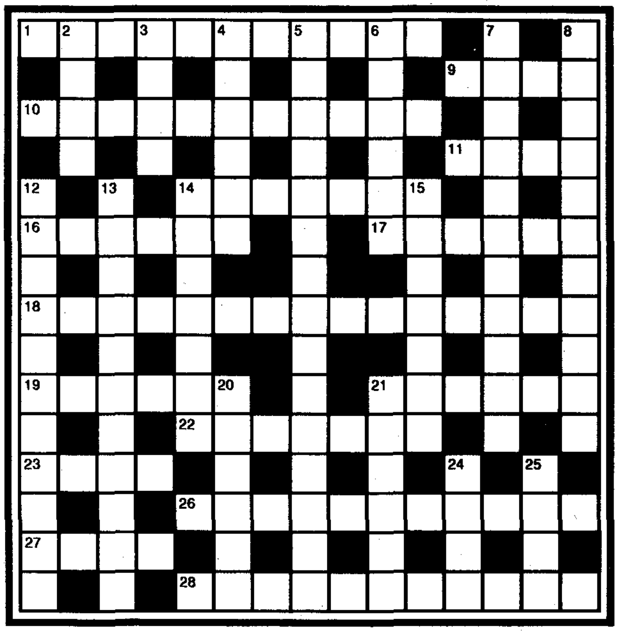
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Flowers become tedious in photographs. (11)
9 Port part of ship. (4)
10 Ventures to salute a capital. (3-2-6)
11 Wet politician of backward era. (4)
14 Allowed in the act although not kept in the script. (7)
16 Skill on the left would cause a reverse for the businessman. (6)
17 Johnson's lexicographer was a harmless one. (6)
18 Celebrate wildly in winter at the pond . (5,3,4,3)
19 Those who used to be healthy expire. (6)
21 The cutters discover where to turn south. (6)
22 Like the gentleman carrying mail about. (7)
23 Means of access to put the cross back. (4)
26 In which one can see a girl on a horse and a half. (6-5)
27 Lament for a tiny page. (4)
28 Racers who make a disturbance during the applause. (11)



Down

2 Pure creature. (4)
3 More sanctimonious in the se (4)
4 A bit of food for the more adventurous. (6)
5 Never retire with loss of form after Olympic success, since one is trained for the game. (6,9)
6 Approached a man without a organ. (6)
7 Well prepared but did act under different order. (3,3,5)
8 Athlete's complaint which ma precede breaking of record? (7,4)
12 Round the delta the plain and uplands gave way. (7,4)
13 One of the flock discovers he in love wildly pursuing famou lover. (11)
14 The sounds which make the last disturbance beneath the study. (7)
15 Although he is not a fast talk he has money in the box. (7)
20 H is the letter. (6)
21 Cry used in big house circles. (6)
24 Run, but less than fast. (4)
25 The ruler is in if one wants a ruler. (4)

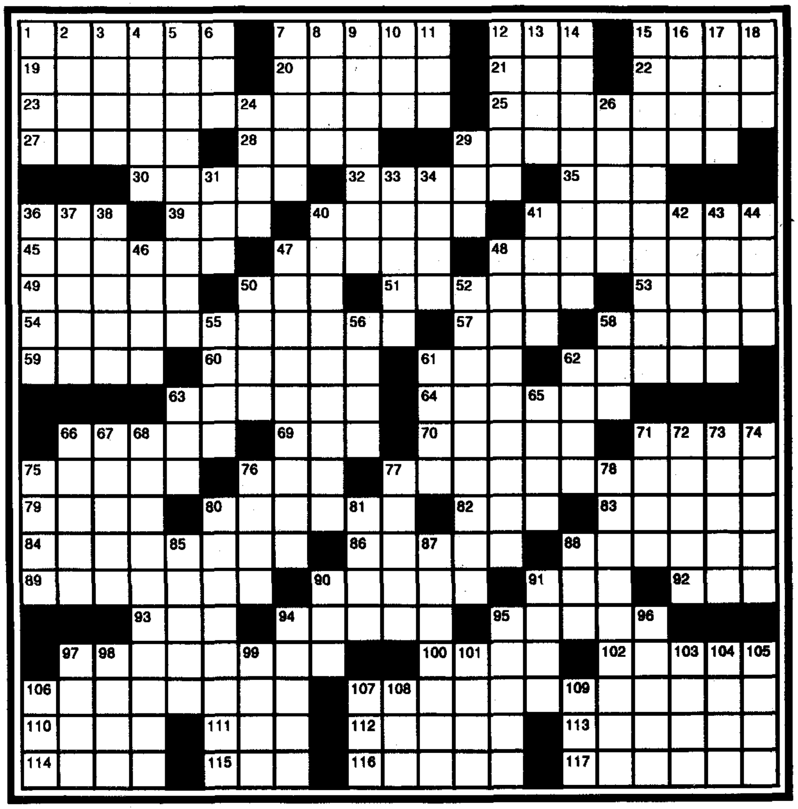
'MATCHMAKING': 'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 Writes slander
7 De Brunhoff's elephant
12 Globular object
15 Sourpuss
19 Faster than largo
20 In solitary
21 Neck, in Nice
22 March rodent
23 If Bailey wed Red
25 Man from Oran
27 Network pioneer
28 Antarctic sea
29 If Nazimova wed Alan
30 Sawyer's creator
32 Caroler's syllables
35 Twice, in music
36 Orinoco feeder
39 Towel inscription
40 Jalopies
41 Spiral shells
45 Lacking, with "of"
47 Announcer Don
48 Playbills
49 M.O.M.A. display
50 Skip stones over water
51 Loves reverently
53 Nonpareil
54 If Starr wed Claude
57 First gear
58 Double curves
59 Alternative word
60 Does as bid
61 "Mr. —— Passes By" (Milne play)
62 Stair part
63 Catch by artifice
64 Conjures up
66 Streeter's "Dere ——"
69 Very: Sp.
70 Implant
71 Altar's locale
75 Beneficiaries
76 Tribulation
77 If Lange wed Neil
79 As well
80 Richard III's cry
82 Tax agcy.
83 Lymph clumps
84 Type of accordion
86 Conspires
88 Store fodder
89 "The Status ——"
90 See 77-Down
91 Goats say it
92 Each and every
93 Self
94 One of the Newtons
95 Actress Prentiss
97 If Negri wed Max
100 Son of Isaac
102 "Now —— time. . ."
106 Does nursery duty
107 If Diller wed Jan
110 Eden's earldom
111 So-so grade
112 Whirling
113 Colorful shrub
114 Numerical suffix
115 Rev.'s lecture
116 Foxx namesakes
117 Luggage belts

Down

1 Nomad of the north
2 Concept
3 Canaanite deity
4 Snowy heron
5 If Tomlin wed Josh
6 Cry out loud
7 Bandleader's need
8 Mt. measures
9 Kind of rocket
10 Raggedy doll
11 Matter, at law
12 Fla. citrus city
13 Move on wheels
14 Nemeses
15 If Evert wed Milton
16 Umbrella weather
17 "—— and a bone. . ."
18 Vereen
24 "Exodus" author
26 Scraping by
29 Capp and Capone
31 Succor
33 Detection device
34 Footless creature
36 Hacienda brick
37 Opposite of attract
38 Face shapes
40 If Rockefeller wed Mischa
41 Ship's company
42 Medieval guild
43 Desert prince
44 Russ. territories
46 Heraldic border
47 "It's Only a —— (Arlen song)
48 Entrepreneurs
50 I.O.U., e.g.
52 If Oyl wed Willia
55 Corn-meal bread
56 Catch sight of
58 Ice, German styl
61 Mexican moolah
62 Bolognese artist
63 Overhead RR's
65 Nanny's brood
66 Free-for-all
67 Bridal path
68 If Shields wed Jeffrey
71 Freeman Gosden role
72 Places for V.I.P.'
73 Fishhook adjunct
74 Ford flop
75 Flamboyant acto
76 Start of an Abbott-Costello routine
77 Soap opera heroi with 90-Across
78 If Moffo wed Fr
80 Exercise system
81 Full of ginger
85 "Foyer de la Danse" painter
87 Like a Cyclops
88 —— Claire, Wis
90 Feathers' partner
91 Hawaiian island
94 Westphalian rive
95 Becomes tiresom
96 What to hitch yo wagon to
97 Lay concrete
98 Woodwind
99 To —— (exactly
101 What Rosebud w
103 Weblike tissue
104 Dickens' Uriah
105 Former queen of Spain, et al.
106 Flying mammal
107 Face value
108 Eur. realm, once
109 Airline consortiu abbr.



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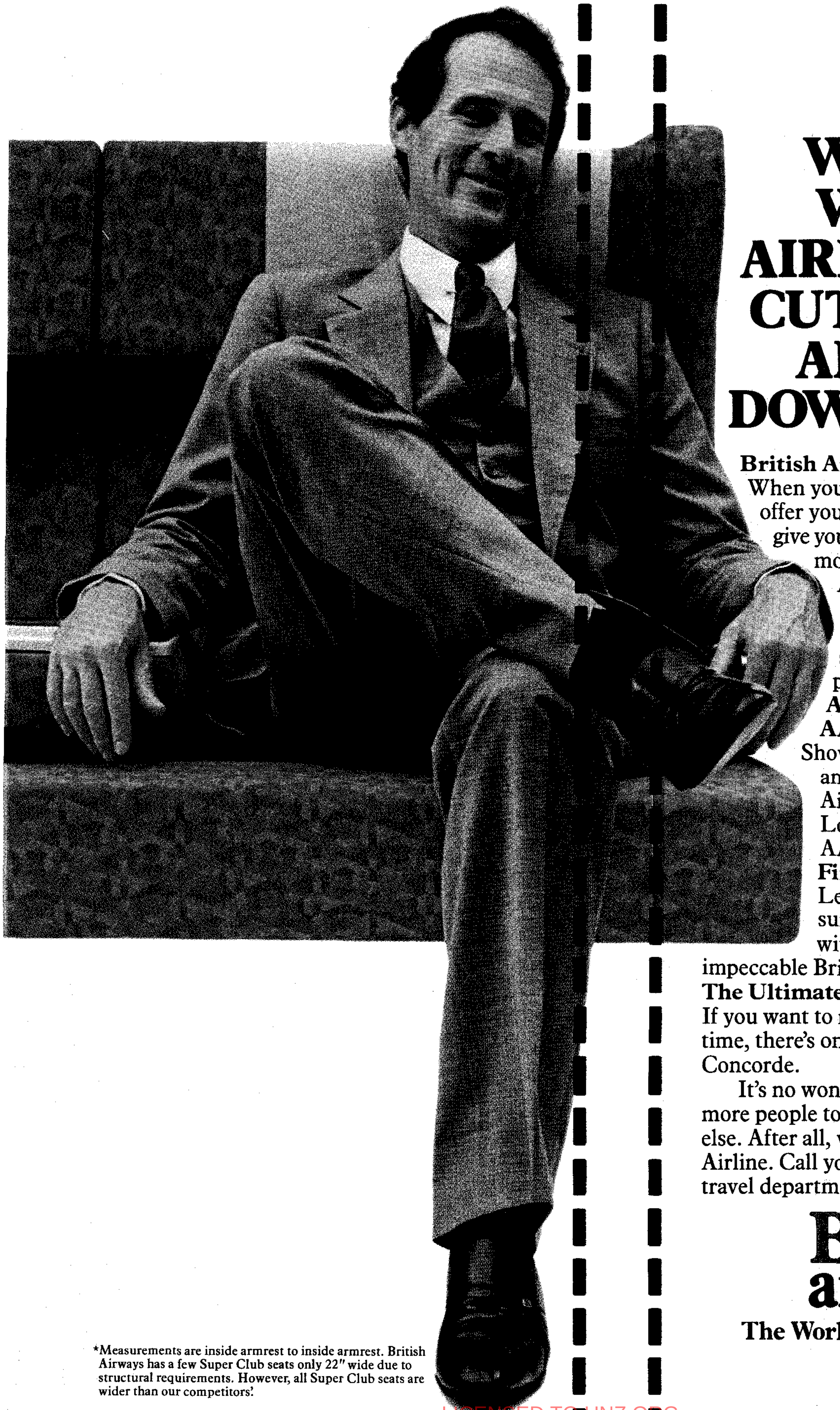

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